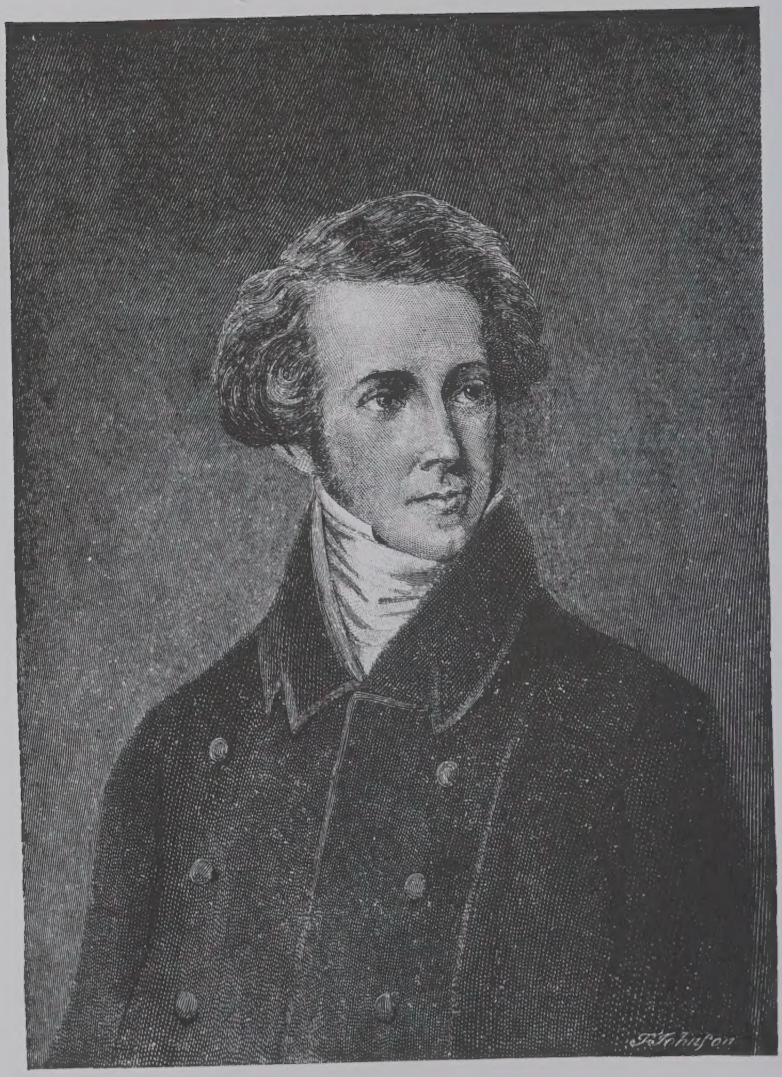
G. SCHIRMER OPERA SCORE EDITIONS
Vincenzo Bellini
LA SONNAMBULA



Vincenzo Bellini

1802-1835

Ed. 509

LA SONNAMBULA

Opera in Two Acts

Libretto by

FELICE ROMANI

The English Version by

NATALIA MACFARREN

Music by

VINCENZO BELLINI

With an Essay on the
Story of the Opera by

H. E. KREHBIEL

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La Sonnambula

Characters of the Drama

COUNT RODOLPHO, Lord of the village . . .	Bass
TERESA, milleress	Mezzo-Soprano
AMINA, orphan adopted by Teresa, betrothed to Elvino .	Soprano
ELVINO, wealthy peasant	Tenor
LISA inn-keeper, in love with Elvino	Soprano
ALEXIS, peasant, in love with Lisa	Bass
A NOTARY	Tenor

Peasants and Peasant-women

THE SCENE IS LAID IN A SWISS VILLAGE

LA SONNAMBULA

An Opera in Two Acts

Words by FELICE ROMANI

Music by

VINCENZO BELLINI

First Performance at the Teatro Carcano, Milan, on March 6th, 1831

Characters of the Opera

With the Original Cast as Presented at the First Performance

IL CONTE RODOLFO, Lord of the village .	Bass	LUCIANO MARIANI
TERESA, milleress	Mezzo-Soprano	BAILLOU-HILARET
AMINA, orphan adopted by Teresa, betrothed to Elvino	Soprano	GIUDITTA PASTA
ELVINO, wealthy peasant	Tenor	GIOV. BATT. RUBINI
LISA, inn-keeper, in love with Elvino . .	Soprano	ELISA TACCANI
ALESSIO, peasant, in love with Lisa . .	Bass	LORENZO BIONDI
A NOTARY	Tenor	ANTONIO CRIPPA

Peasants and Peasant-women

THE SCENE IS LAID IN A SWISS VILLAGE

First Performance in New York, in English, at the Park Theatre, November 13th, 1835, with the following cast:

COUNT RODOLPHO, ...	MR. BROUGH
ELVINO, ...	MR. WOOD
ALEXIS, ...	MR. RICHINGS
LISA, ...	MRS. CONDUIT
TERESA, ...	MRS. VERNON
AMINA, ...	MRS. WOOD

First Performance in Italian in New York, Palmo's Opera Company, May 11th, 1844

AMINA, ...	BORGHESE
LISA, ...	BOULARD
TERESA, ...	ADAIR
IL CONTE RODOLFO, ...	VALTELLINA
ELVINO, ...	PEROZZI
ALESSIO, ...	BENETTI

15698

LA SONNAMBULA.

The progress of incidents in this opera, in which is to be found the loveliest, most characteristic and most perfect flowering of Bellini's genius, is as follows: In a Swiss village there live two lovers, *Elvino*, a well-to-do farmer, and *Amina*, an orphan who has been adopted by *Teresa*, owner of a mill. The betrothal of the pair is greeted with delight by all the villagers except *Lisa*, keeper of the village inn, who is herself in love with *Elvino* and eager to win him away from *Amina*, to the sorrow of her own lover, the peasant *Alexis*. The village folk are rejoicing over the happiness of *Amina* and *Elvino*, and greet them with a song ("In Elvetia non v'ha rosa") through which are heard the complaints of *Lisa*. *Amina* sings her joy and gratitude to *Teresa* in a cavatina ("Come per me sereno"), and while the witnesses are signing the marriage contract *Elvino* places the ring upon the finger of the bride ("Prendi: l'anel ti dono"), and accompanies it with a gift of flowers. In the midst of the merry-making *Count Rodolpho*, the lord of the manor, enters. He is on his way to the castle, and recalls the scenes in which he has passed his youth in a cavatina ("Vi ravviso, o luoghi ameni"). But night is falling; he has still three miles of a dangerous pathway to traverse, and he accepts *Lisa's* invitation to spend the night at the inn. Meanwhile he learns the cause of the pretty gathering, and, *Amina's* beauty calling up memories of a youthful love, he pays her a few gallant attentions which disturb the mind of the gentle *Elvino*. *Lisa* warns the villagers to hasten to their homes lest they catch sight of the phantom which nightly roams through the village. *Rodolpho* is incredulous, and the villagers in chorus tell him the tale of the ghost whose presence arrests the flow of the mill-stream, stops the fountain and closes the mouths of the watch-dogs. ("A fosco cielo.") *Elvino* gives utterance to his jealous doubts and receives comfort from *Amina* in a duet ("Son geloso del zeffiro errante"), while the *Count* is shown to his chamber in the inn by *Lisa*. There, finding her not disinclined to a little flirtation, he starts in upon some gallantries which are interrupted by a noise at the window. *Lisa* conceals herself in a cabinet, but in her haste drops her veil. The cause of the interruption amazes the *Count*. Through the window, to which she had ascended by a ladder, comes *Amina*, clad in her night-robes. She is asleep, and fancies herself with *Elvino*, whose jealousy she is seeking to disarm. *Rodolpho* recognizes the somnambulist, who next enacts the marriage scene with *Elvino* and pledges him her love. She then goes to bed, and the *Count*, having decided not to awaken her, is about to leave the chamber by the door, but hearing footsteps goes out by the window. The intruders are the villagers,

who, having learned that the stranger is their lord, come to welcome him. They surround the couch and discover *Amina*. Meanwhile *Lisa* steals out and brings *Elvino* on the scene. *Amina* is aroused and seeks to throw herself in the arms of her lover, but is cast aside despite her protestations of innocence.

Thus ends the first act. At the beginning of the second the villagers are discovered on their way to the castle, where they hope to receive assurance from the *Count* that the story of *Amina's* guilt is groundless. They receive it, but *Amina*, meeting *Elvino*, is again repulsed in the aria, "Tutto è sciolto." Then follows a scene in the village between *Lisa* and *Alexis*, in which the latter pleads his cause only to be again rejected, just as the villagers appear to proclaim, joyously, that *Elvino* and the hostess are to be married. *Elvino* seeks consolation in the thought that he is but returning to an old love, but the *Count* appears and disturbs his contentment by explaining that *Amina* was walking in her sleep when she came into his chamber on the preceding evening, while *Teresa* intimates that whatever of guilt there was at the inn must be charged against *Lisa*, and produces the veil in evidence. In the midst of the consternation produced by this announcement and *Teresa's* pleadings that *Amina's* rest be not disturbed, the somnambulist, again in a sleep-trance, comes out of a window of the mill, crosses a frail bridge, and advancing sings of her lost love and its relics—the ring and the nosegay *Elvino* had given to her ("Ah! non credea mirarti"). *Elvino* is convinced of her innocence; she is awakened and leads the jubilation of the villagers with the rondo, "Ah! non giunge uman pensiero."

According to the hand-books this story was borrowed by Romani, Bellini's librettist, from a vaudeville written by Scribe. The point does not seem to be well taken. The vaudeville was performed at the Théâtre du Vaudeville in Paris on December 6th, 1819. Scribe is also credited with having constructed a ballet out of the vaudeville for which Hérold composed the music in 1827. The story, however, is probably older than the French author. As early as 1778 Lady Craven, afterwards the Margravine of Anspach, published an English translation of a French comedy, written by Pont de Vile (or de Vesle), under the title "The Somnambule; or, The Sleep-Walker." Paër and Piccinni composed operas entitled "Sonnambula" in 1797, and they were performed in Venice and Stockholm. Romani himself provided librettos (or a libretto) for two composers before Bellini—Carafa, whose "Sonnambula" was produced at Milan in 1825, and Luigi Ricci, who brought out his "Sonnambula" in Rome in 1829. A vulgar farce entitled "The Sleep-Walker; or, Which is Which?" was performed for the first time at the Haymarket Theatre, London, in June, 1812, and reached New York the next year. In London the principal character, *Somno*, a servant, was enacted by G. C. Mathews (the elder); in New York the part was played by Mr. Roberts, a comedian who enjoyed great popularity. The climax of both performances was reached in a scene in which *Somno* in his sleep imagined himself an actor, and gave imitations of Kean, Booth, Macready and other great players of the day.

"The Somnambulist; or, The Phantom of the Village," a play by Moncrieff, was acted for the first time at Covent Garden, London, on February 19th, 1828. Like nearly everything of its kind it crossed the ocean without delay. Three months later, on May 22d, 1828, it was performed at the National Theatre, with Mr. Placide and Mrs. Hackett in the principal characters. Its scene is laid in Provence, but the story is that of Bellini's opera, with a few trifling variations.

Bellini's opera was composed in January and February, 1831, and performed for the first time at the Teatro Carcano, Milan, on March 6th of that year. The principal parts, *Amina* and *Elvino*, were sung by Pasta and Rubini, for whom they were written. The same singers carried the work to London (King's Theatre), where it had its first performance on July 28th, 1831. Paris heard it on October 28th, 1831, and New York, at the Park Theatre, on November 13th, 1835. This first American performance was in English, the English fashion, influenced, no doubt, by familiarity with Moncrieff's play and a tendency of the period which made Malibran as much a singer in English as in Italian opera, having been set by that supremely great artist when she appeared in an English version of the opera especially made for her at Drury Lane on May 1st, 1833. Bellini's star was in the ascendant and near its zenith when "La Sonnambula" appeared, yet London hesitated to accept him, as it had hesitated to give hearty welcome to Rossini a few decades before, because of its conservative admiration for Paisiello and Cimarosa, and as it refused a welcome to Verdi a decade or so later because of its devotion to Rossini and Bellini. "'La Sonnambula,'" says Mr. Chorley in his "Thirty Years' Musical Recollections," "was treated on its introduction with contempt; the want of science on the part of its composer dwelt on, and that which is true in expression, and which has kept the opera alive, utterly overlooked." The prejudices of the critics, excited by the notoriously small musical scholarship of Bellini, were soon overcome, however, by the popular appreciation of the elegiac tenderness of his melodies, and "La Sonnambula" soon became the most admired opera in the Italian list. Many musicians meanwhile confessed to an affection for Bellini's melodic genius sufficiently great to work atonement in their minds for his harmonic poverty. Chopin made little of most of his Parisian contemporaries, going so far indeed as heartily to dislike the music of Meyerbeer, but Bellini's music charmed him, while a caviller who came to Cherubini with the complaint that Bellini's orchestration was very simple and his accompaniments meagre received the reply: "What other accompaniments could be written to melodies so beautiful in themselves?" Even Wagner, before he became possessed of the *furor Teutonicus* which led him to the invention of a new style of musico-dramatic composition, could rail against his German colleagues in round terms and hold up Bellini as a model. In an article signed "O.," which appeared in the "Zuschauer" of Riga on December 19th, 1837, he wrote: "What enchanted us in Bellini was the pure melody, the simple nobility and beauty of song. Surely it can be no sin to assert and believe this. Perhaps it is not even a sin if before

retiring to rest one offers a prayer to heaven that it may some day occur to German composers to write such melodies, to acquire such treatment of song. Song, song, and again song, O Germans! Song is the language with which mankind should communicate, one with another; and you will not be understood if this language is not made and kept as arbitrary as any other cultivated language should be. That which is bad in Bellini, each one of your village schoolmasters will do better. If Bellini had served his apprenticeship with a German village schoolmaster he would probably have learned more, but he would have unlearned the art of song." The popularity acquired by "La Sonnambula" seventy years ago scarcely waned so long as the type of singer called for by its measures flourished. Commenting on its introduction in America, Mr. Richard Grant White wrote: "'La Sonnambula' was the delight of all music-loving people, cultivated and uncultivated, from North to South, from East to— But then there was no West. Nothing but 'Still so gently o'er me stealing,' or 'Hear me swear, now,' was heard from the throats of singers, the fingers of pianoforte thrummers, and even the lips of whistlers; for never before was there such a pathetic puckering."

All the singers at the first American performance of the opera were members of the stock company of the Park Theatre, except Mr. and Mrs. James Wood. These artists were English, Mrs. Wood being none other than Miss Mary Anne Paton, who began her artistic career as a child. She was a performer upon the harp, pianoforte and violin, and the creator of the heroine in Weber's "Oberon" when that opera was produced by the composer in London on April 12th, 1826. The composer wrote to his wife: "Miss Paton is a singer of the very first rank, and will play *Rezia* divinely." Together with her second husband, Mr. Wood (her first marriage to Lord William Pitt Lennox, younger son of the Duke of Richmond, was an unhappy one), she first visited the United States in the season of 1833–'34, and was hailed as the finest English vocalist ever heard in America, "a verdict," said Ireland, the historian of the New York stage, "that no successor has been able to overthrow." Unfortunately, her second season, 1835–'36, in which "La Sonnambula" was brought forward, came to a disastrous end, owing partly to a want of tact on the part of herself and her husband, and the spirit of national pride at the time rampant in American audience-rooms. Mrs. Conduit, who sang the part of *Lisa* at the first performance of the opera, was an American woman (she came from the South), and a popular member of Mr. James W. Wallack's regular company. In the progress of the season a performance for her benefit was announced. Mr. and Mrs. Wood not only refused to take part in it, but gave a concert on the same evening, thus ruining the business of the beneficiary. On their next appearance at the theatre the audience got into a riotous mood and demanded justice for Mrs. Conduit. The management promised that she should have a second benefit, and the performance was permitted to proceed. At the next appearance of the English singers, however, there was another disturbance, and they

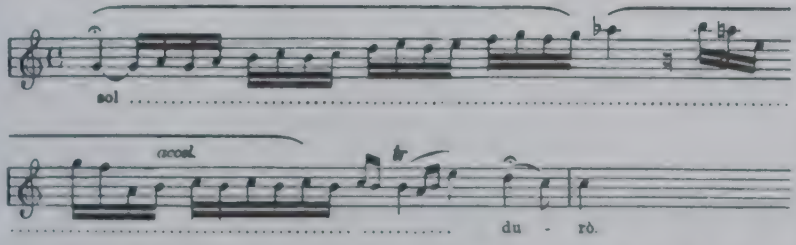
thought it wise to return to England. Five years afterward they returned to the United States, and were singing in Philadelphia when confronted by another benefit. Anxious to redeem her former mistake, Mrs. Wood volunteered to sing for nothing; but as the time approached Mr. Wood became apprehensive of another demonstration, and, having involved himself disagreeably otherwise, he sailed for Europe with his wife and did not again return.

The list of singers who have won triumphs in the role of *Amina* is practically the list of all singers of the florid style who have flourished in the course of the last half of the nineteenth century. When Madame Pasta created the part, the distinction between light and dramatic sopranos, now so marked, was less determinate. What was then looked upon as dramatic or tragic expression was not thought to be inconsistent with flexibility and volubility of utterance. According to present notions Madame Pasta would seem to have been the last singer whom Bellini should have selected to sing the music which he put into the mouth of his rustic heroine. Her voice was naturally a heavy one, and in spite of all her efforts it never became wholly fluent. She was a tragic queen, and, like many a tragic queen in this day of vocal degeneracy, she sang flat occasionally, especially toward the end of her career. But Bellini, though essentially a disciple of Rossini, was a devotee of expression in music. If he wrote an *Amina* for Pasta, he also wrote a *Norma*, and belief in the dramatic potency of the songs given to the Druidic priestess is still held by some exemplars of the latest phase of dramatic singing—as witness Madame Lehmann. Even the restrictions of natural vocal register were felt less two generations ago than now. One of the finest *Aminas* was Malibran, who set the fashion of singing the part in English. Her voice was contralto, to which she had ingeniously superadded a soprano register which enabled her (like Alboni later) to sing contralto and soprano rôles with equal effectiveness. However, it was not the range of her voice so much as its timbre, her magnetic temperament and her passionate acting, which raised her to the well-nigh peerless position which she occupies in musical history. Of her performances in "La Sonnambula" we have the opinion of a musician, Moscheles, who wrote: "She was thoroughly realistic, and in her dress and movements despised everything conventional. Thus, in the sleep-walking scene, unlike other great representatives of the part whose muslin négligé would have suited any lady, she adopted the *bona-fide* night-cap of the peasant girl and the loose garment of a sleeper; her *tricot* stockings were so transparent as to veil her feet but imperfectly. Her acting in this opera was exquisitely touching, her outbursts of sorrow so natural that she enlisted the sympathy of her audience from beginning to end of the piece." A similar devotion to realism, or dramatic truthfulness, impelled Jenny Lind to forego the customary assistance of a "supernumary" in the final scene, in which the somnambulist walks across a frail bridge and seems in imminent danger of death. "I should have been ashamed to stand before the audience pretending I had crossed the bridge if I

had not really done it," she said to one of her biographers. But it was not only this and her exquisite singing which placed "La Sonnambula" high amongst Madame Lind's achievements, but the gentleness and simplicity of her characterization of *Amina*. In this respect, I fancy, Madame Etelka Gerster's impersonation—certainly the finest vouchsafed to Americans to see and hear in their own country—must have resembled hers. Neither in voice nor in style was Madame Gerster grand, but she charmed with the gracefulness, smoothness and exquisite finish of her execution, the perfection of her musical taste, the nobility of her *portamento*, the purity and equability of her tone, and the fascinating naïveté of her appearance and acting. Touching the manner in which Jenny Lind sang the exquisitely touching "Ah! non credea," we have the opinion of a royal critic. In her diary Queen Victoria wrote: "It was all *piano*, and clear and sweet, and like the sighing of a zephyr; yet all heard. Who could describe those long notes, drawn out till they quite melt away; that shake which becomes softer and softer; those very piano and flute-like notes, and those round, fresh tones which are so youthful?"

It was the purpose of the style adopted by Bellini to elevate the pathos of his melodies by curtailing the redundant ornamentation which Rossini had cultivated. Singers, however, were still steeped in the old traditions, and Messrs. Holland and Rockstro, in their biography of Jenny Lind, have preserved her reading of "Ah! non credea" in full. I append the concluding flourish as an interesting comparative lesson in taste. Bellini wrote:

Jenny Lind sang (in moderate tempo):



From the modern viewpoint, which considers vocal agility as the first requisite in parts like *Lucia* and *Amina*, Madame Persiani was probably the most efficient of the *Aminas* of the first half of the nineteenth century. She was more than anything a vocalist—a singer of the Di Murska type. What pathos

she had was of the elegiac kind, and consequently adapted to the music of "La Sonnambula." Her execution was "remarkable for velocity—poignant, clear, audacious," wrote Chorley, and John Ella notes that the *broderie* in "Ah! non giunge" which follows, when sung by Persiani, was immensely effective:

"La Patti," Mr. Ella adds, "more recently introduces very surprising *fioriture* in the same aria, totally beyond the ability of any amateurs. The passage I now print is gracefully conceived, and by transposition may be repeated by any skilful vocalist." Madame Adelina Patti used to sing "Ah! non giunge" in concerts when she was eight years old, and "La Sonnambula" was the second opera of her first season at the Academy of Music in New York, on December 3d, 1859. She chose it also for her début in London and Paris. Concerning the part of *Elvino*, it ought to be remarked that much of its music has been transposed since Rubini sang it. Rubini was a counter-tenor. He was wont to sing the *Allegro* portion of "Tutto è sciolto," which now stands in B-flat, a fourth higher, accomplishing this feat (as the tenor part is printed nowadays) in the climax:

NEW YORK, June 13th, 1901. H. E. KREHBIEL.

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La Sonnambula.

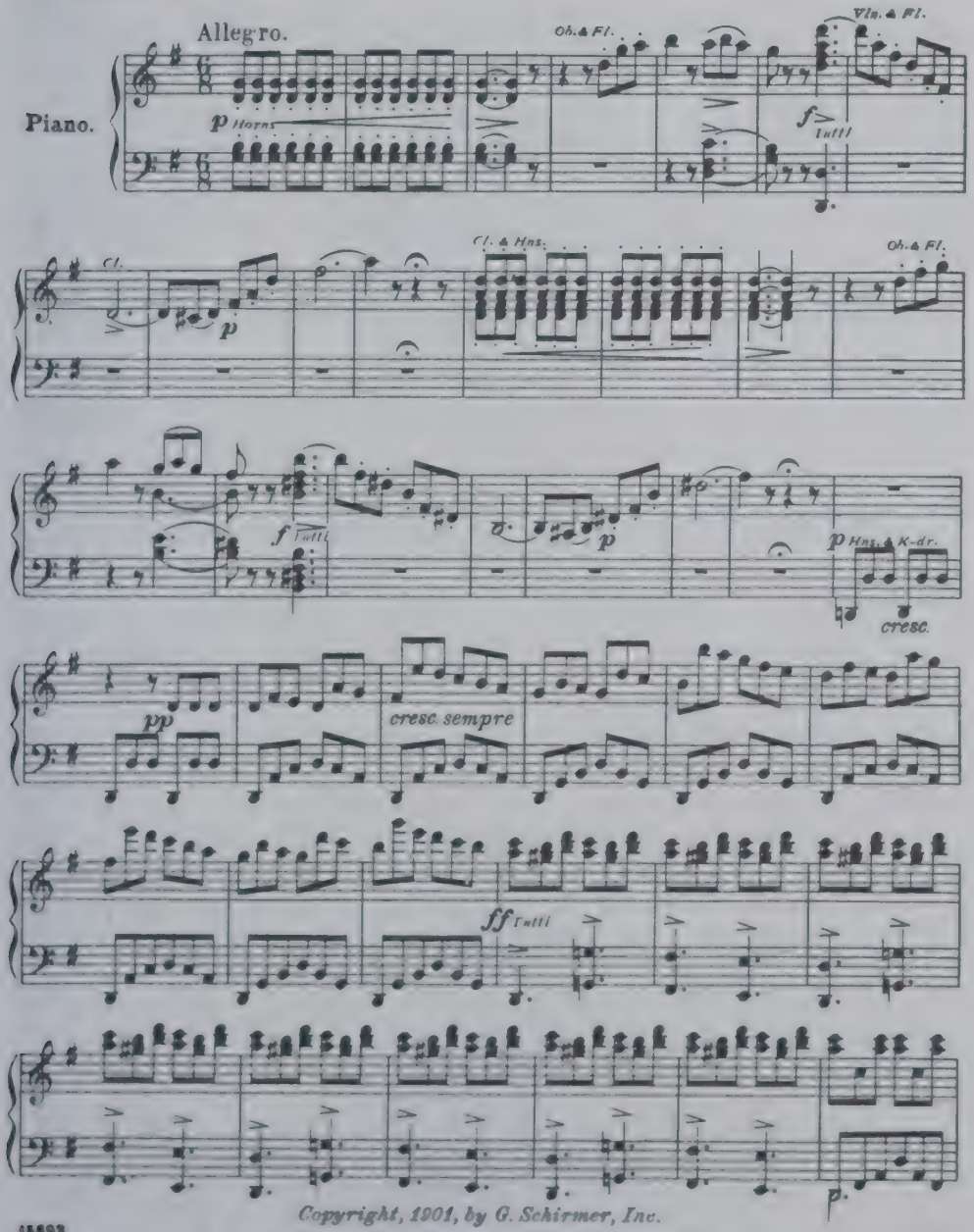
Act I.

Introduction.

Nº 1. "Viva, Amina."

Chorus.

The stage represents the outskirts of a Swiss village: in the foreground, on the one side, an inn; on the other side, a portion of a mill, the wings of which stretch toward the background. The prospect is closed by mountains.



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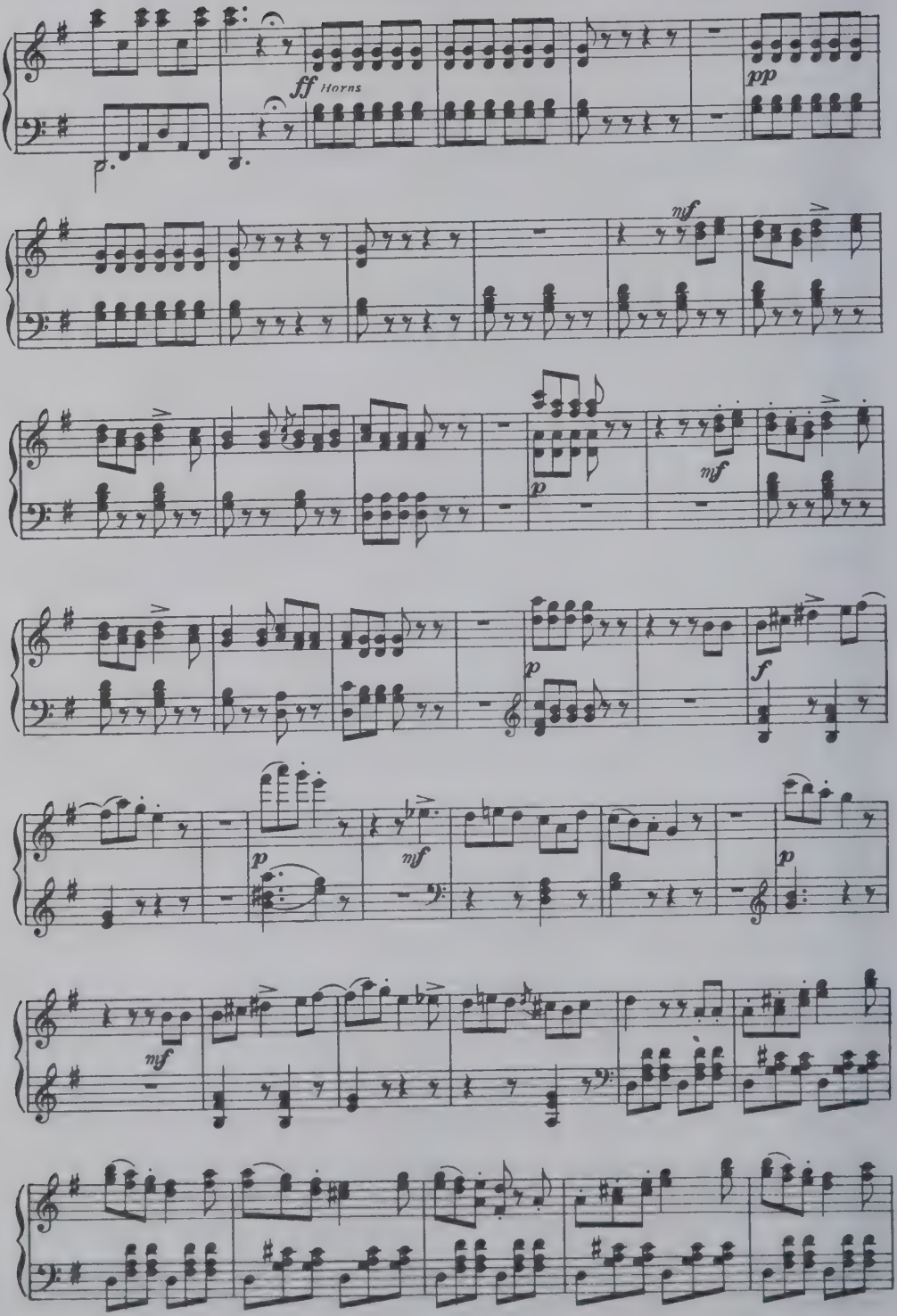
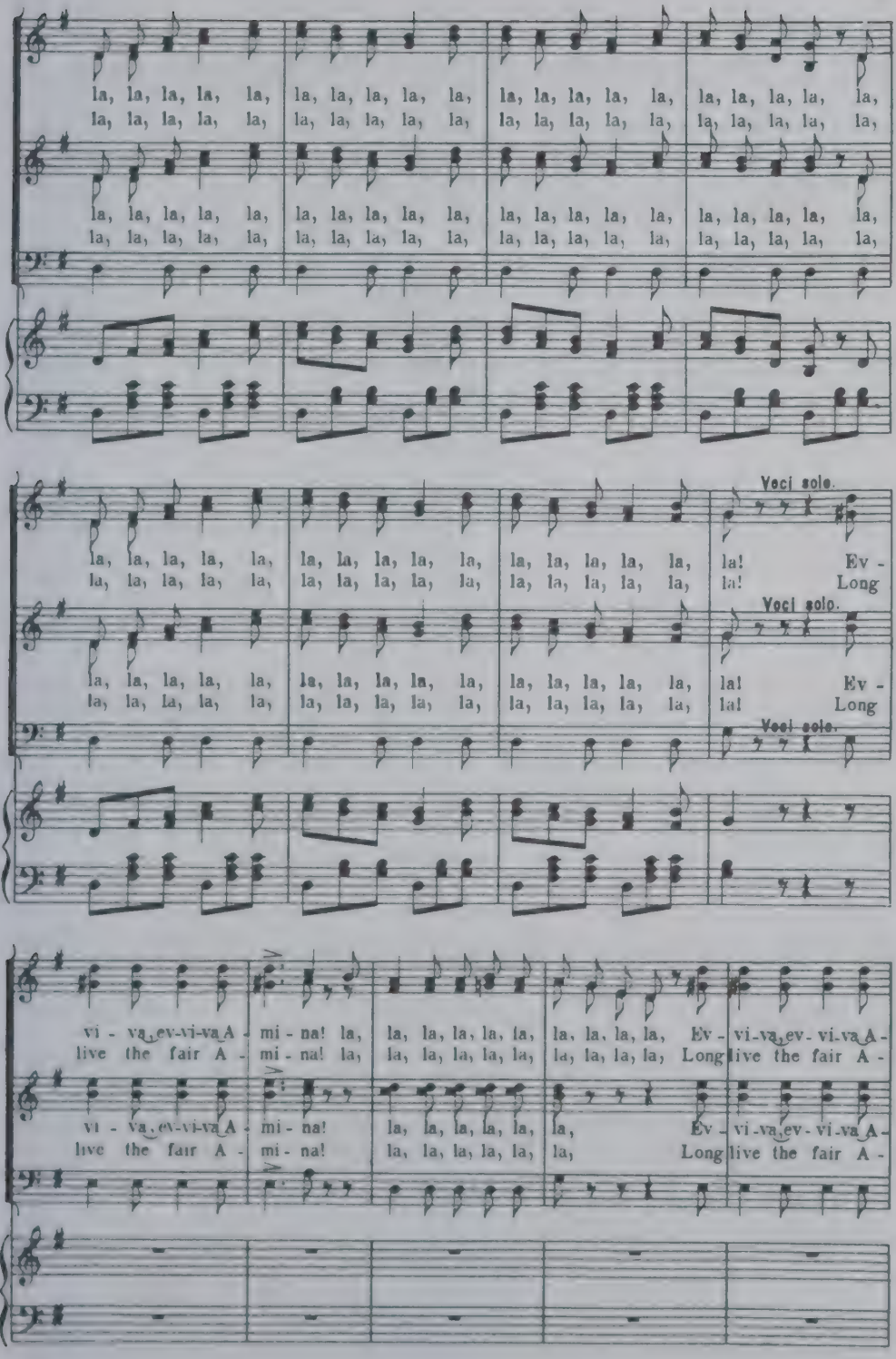

ff Horns
pp
mf
p
mf
p
f
p
mf
p
mf

As the curtain rises, pastoral music and distant voices are heard within, calling "Viva Amina!" It is the villagers, coming to celebrate her wedding.

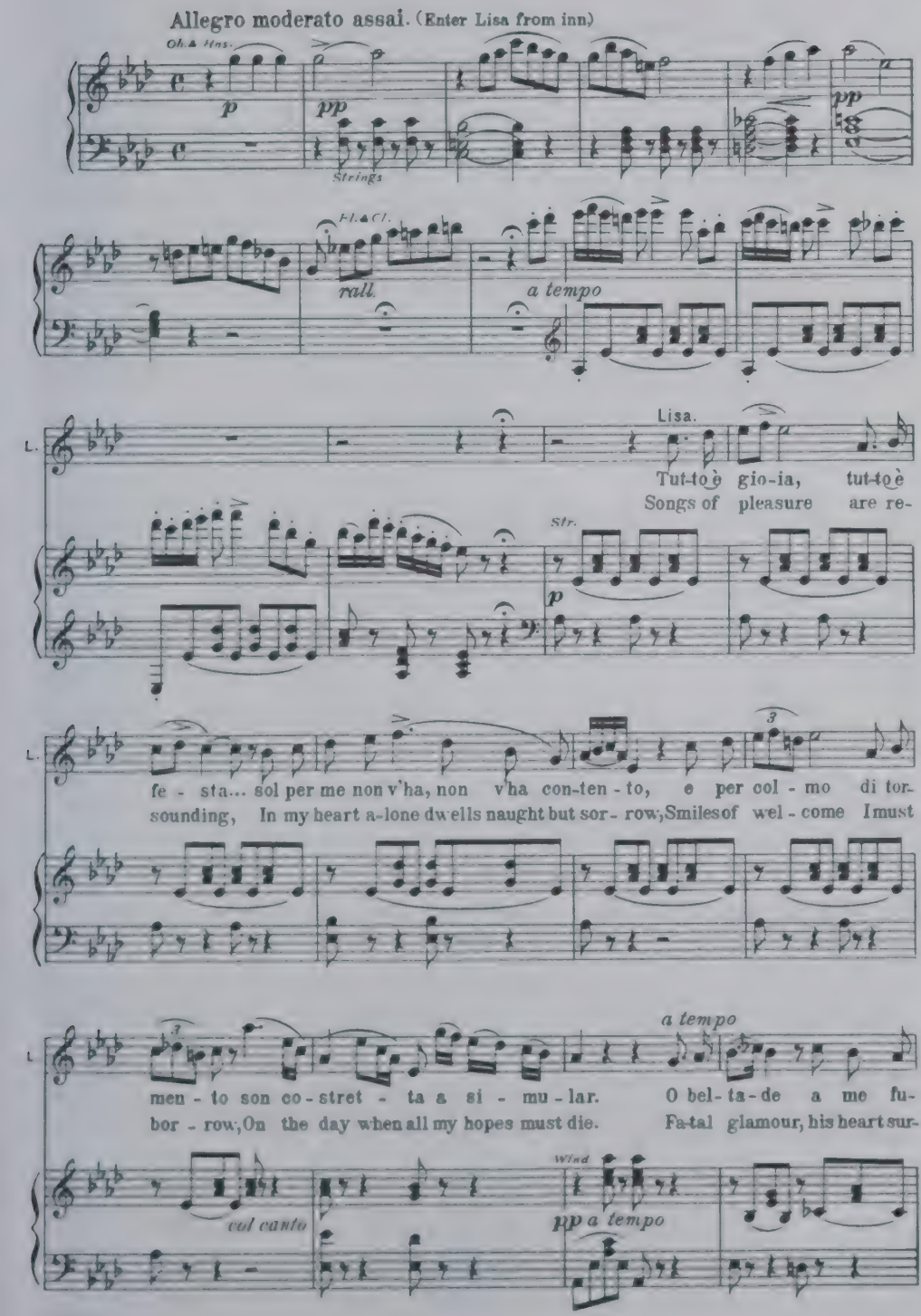
la, la, la, la, la, la, la, la, la, la, la, la, la, la!
la, la, la, la, la, la, la, la, la, la, la, la, la, la!
la, la, la, la, la, la, la, la, la, la, la, la, la, la!
Vi - va!
la, la, la, la, la, la, la, la, la, la, la, la, la, la!
Vi - va!
Vi - va! vi - va!
Vi - va! vi - va!
vi - va! vi - va! vi - va! vi - va! vi - va!
vi - va! vi - va! vi - va! vi - va! vi - va!
f
vi - va A - mi - na, vi - va! vi - va! la, la,
Hail, A - mi - na, vi - va! vi - va! la, la,
f
vi - va A - mi - na, vi - va! vi - va! la, la,
Hail, A - mi - na, vi - va! vi - va! la, la,
f
vi - va A - mi - na, vi - va! vi - va! la, la, la, la, la, la,
Hail, A - mi - na, vi - va! vi - va! la, la, la, la, la, la,
ff


la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
Voci solo.
la! Ev -
la! Long
Voci solo.
la! Ev -
la! Long
Voci solo.
vi - va, ev-vi-va A - mi - na! la, la, la, la, la, la, la, la, la, la, Ev - vi-va, ev - vi-va A -
live the fair A - mi - na! la, la, la, la, la, la, la, la, la, la, Long live the fair A -
vi - va, ev-vi-va A - mi - na! la, la, la, la, la, la, Ev - vi-va, ev - vi-va A -
live the fair A - mi - na! la, la, la, la, la, la, Long live the fair A -

mi - na, la, la, la, la, la, la, la, Ev - vi - va A - mi - na, ev-
mi - na, la, la, la, la, la, la, la, Long live A - mi - na,
mi - na, la, la, la, la, la, la, Ev - vi - - - - -
mi - na, la, la, la, la, la, la, Long live
pp
vi - va, ev - vi - va an - cor,
Hail her bri - dal day,
ev - vi - va A - mi - na, ev - vi - va, ev - vi - va an
long live A - mi - na, hail her bri - dal
- - va an - cor, ev - vi - - - - - va an -
— the fair A - mi - - - - - na!
cor! Ah!
day! Ah!
cor!
hail!

No 2. "Tutto è gioia, tutto è festa.,,

Cavatina.


Allegro moderato assai. (Enter Lisa from inn)
Ob. & Vns.
p
pp
Strings
pp
Fl. & Cl.
rall.
a tempo
Lisa.
L.
Tut-to è gio-ia, tut-to è
Songs of pleasure are re-
Str.
p
fe - sta... sol per me non v'ha, non v'ha con-ten - to, e per col - mo di tor-
sounding, In my heart a-lone dwells naught but sor - row; Smiles of wel - come I must
men - to son co-stret - ta a si - mu-lar. O bel-ta-de a me fu-
bor - row; On the day when all my hopes must die. Fa-tal glamour, his heart sur-
a tempo
col canto
Wind
pp a tempo

L.

ne - sta, che m'in-vo - - lil mio te - so - ro, mentre jo sof - fro, mentre
rounding, Has my love from me di - vid - ed, But my faith has still a

a tempo

L.

mo - ro, pur ti deg - gio ac-ca - rez - zar, ah! pur ti
bid - ed True to him, and nev-er thence will fly, true to

col canto *a tempo*

di forza Più mosso.

L.

deg - gio ac-ca - rez-zar, pur ti deg-gio ac-ca - rez-zar!
him, ne'er thence to fly, true to him, ne'er thence to fly.

Tutti *f*

L.

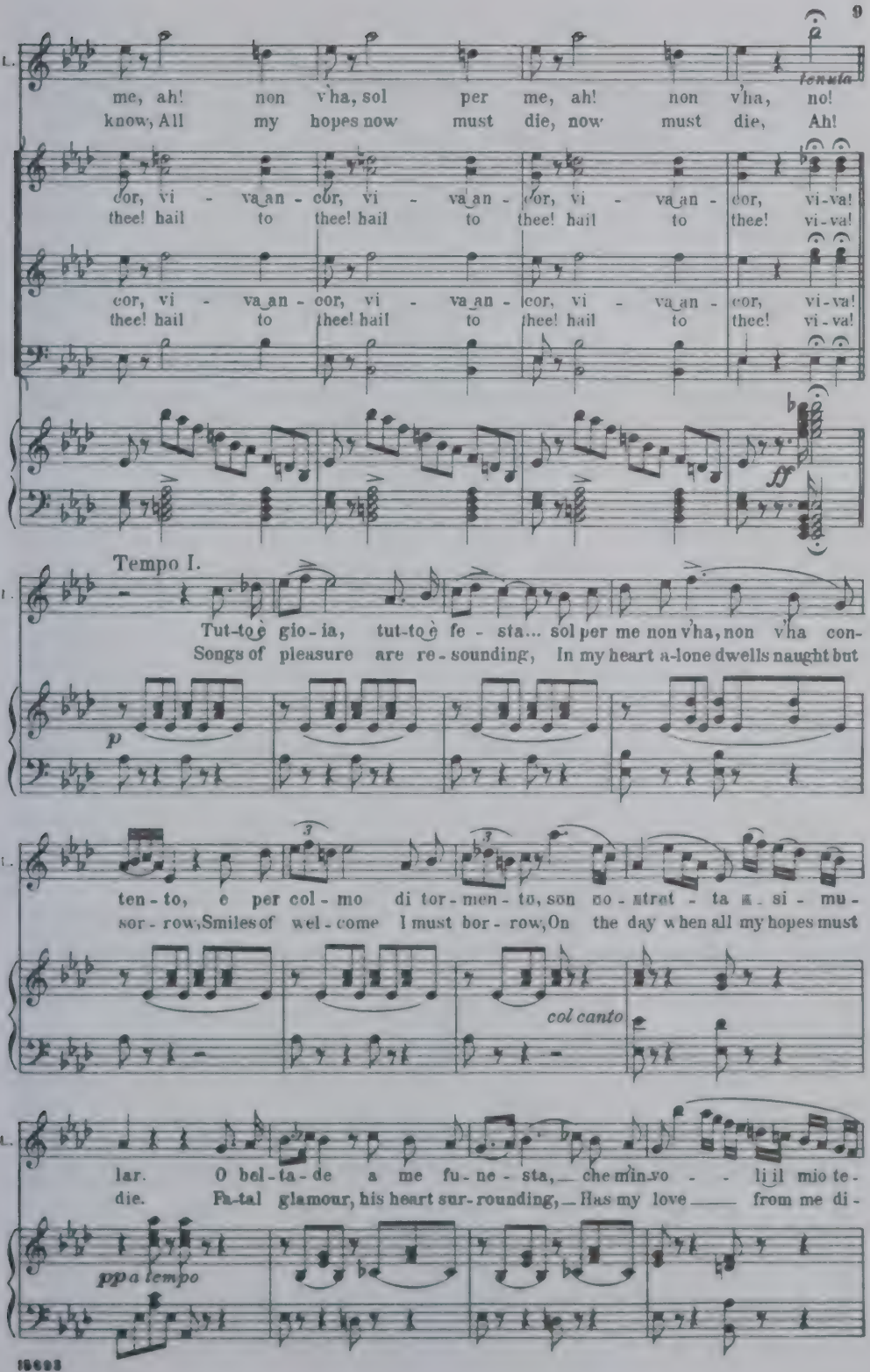
Tut - to è fe - sta... sol per
Naught but sor-row shall I

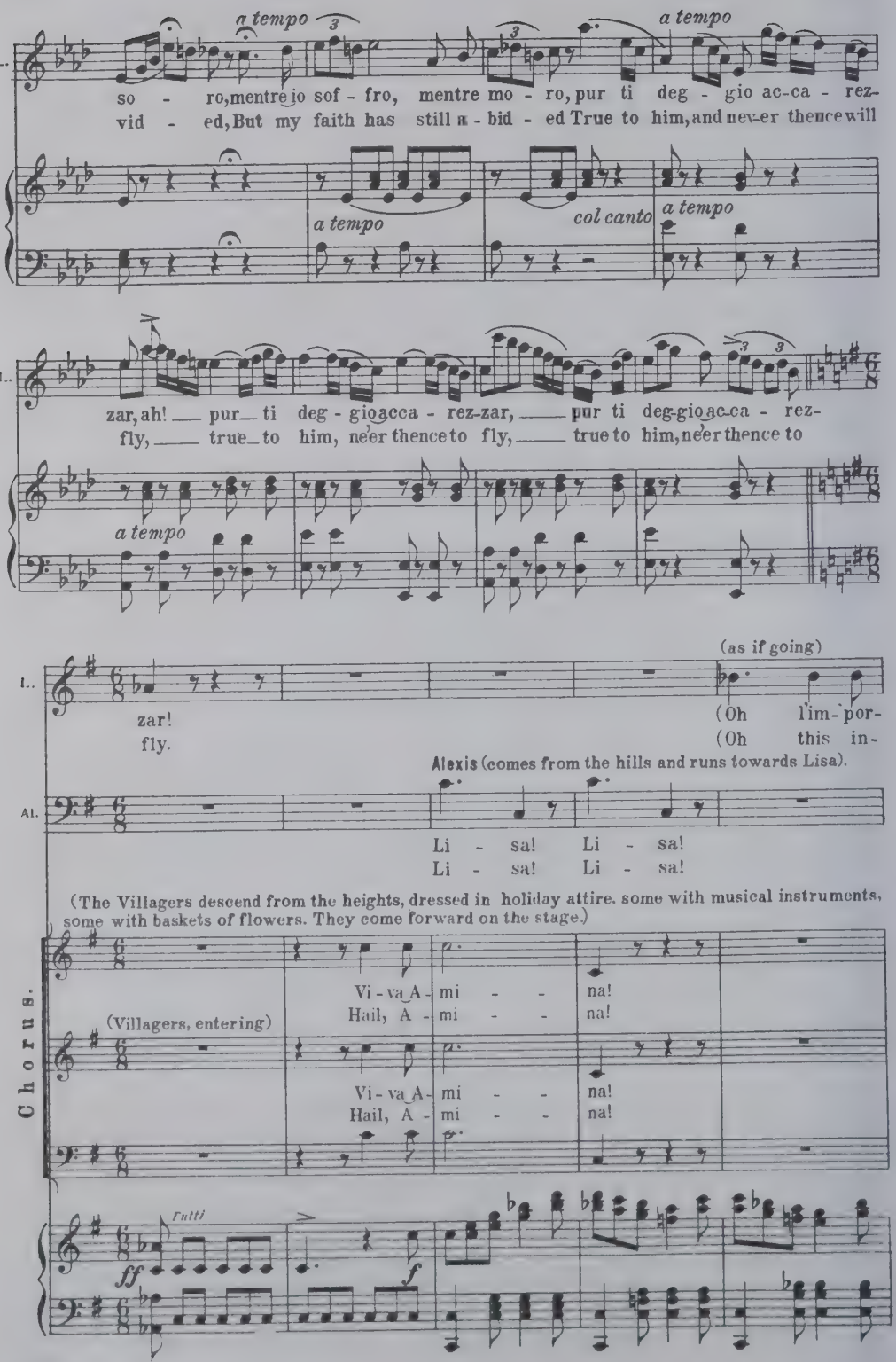
Chorus.

Vi - va A - mi - na! vi - va an - cor, vi - va an -
Fair A - mi - na, hail to thee, hail to

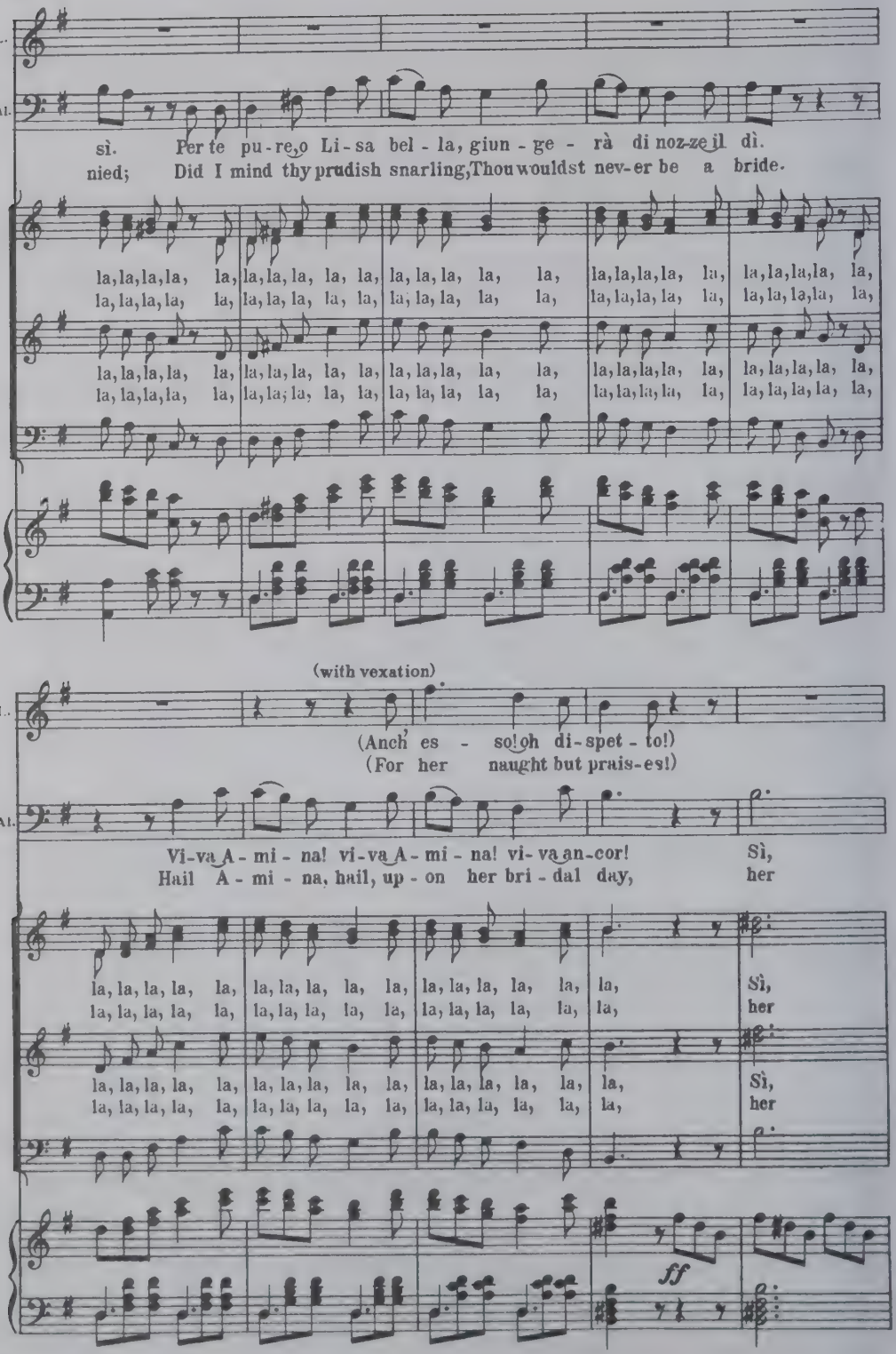
Vi - va A - mi - na! vi - va an - cor, vi - va an -
Fair A - mi - na, hail to thee, hail to

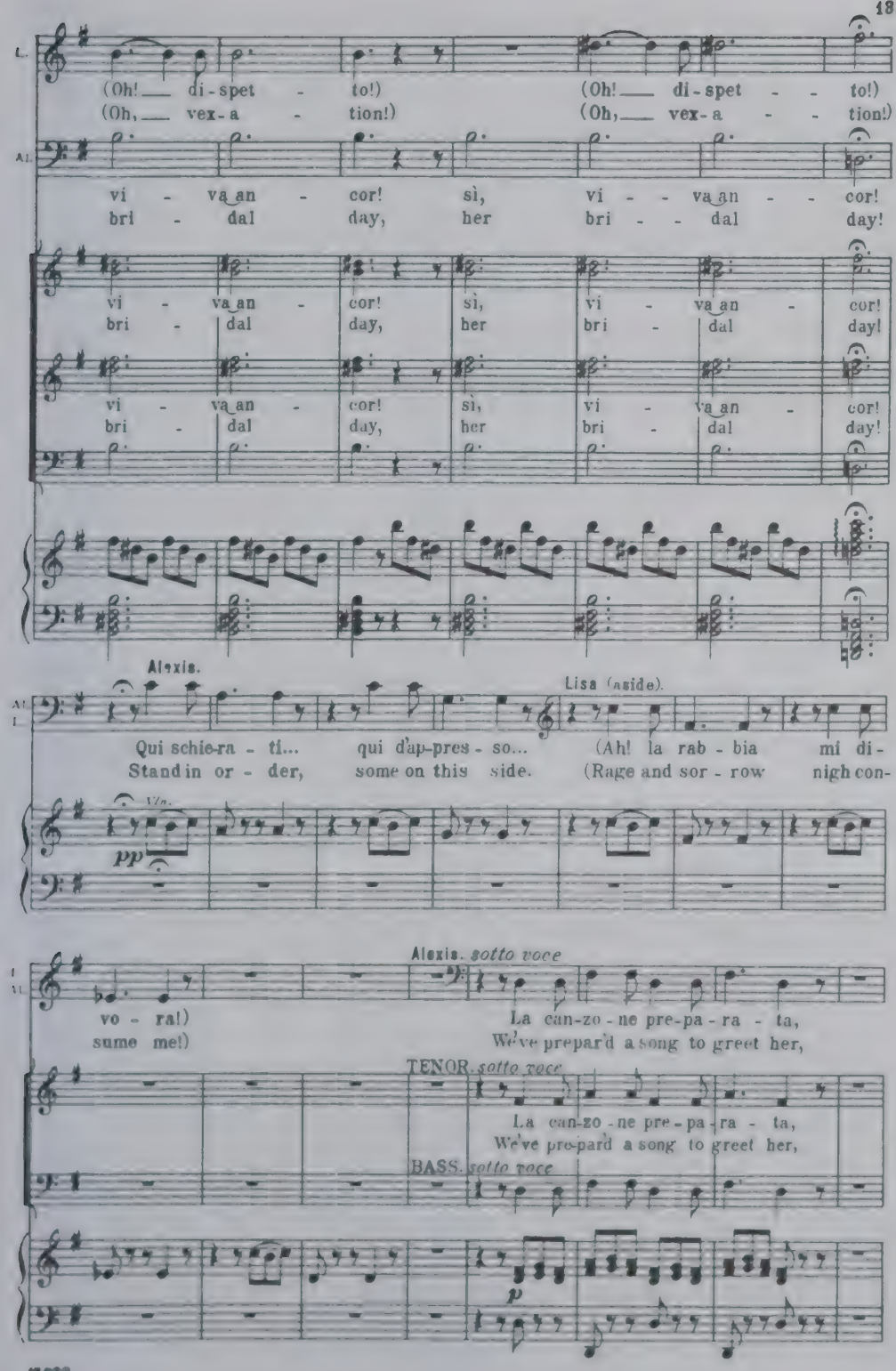
ff *ff*


me, ah! non v'ha, sol per me, ah! non v'ha, no!
know, All my hopes now must die, now must die, Ah!
tenuta
cor, vi - va an - cor, vi - va an - cor, vi - va an - cor, vi-va!
thee! hail to thee! hail to thee! hail to thee! vi-va!
ff
Tempo I.
Tut-to è gio-ia, tut-to è fe - sta... sol per me non v'ha, non v'ha con-
Songs of pleasure are re - sounding, In my heart a-lone dwells naught but
p
ten - to, e per col - mo di tor - men - to, son co - stret - ta a - si - mu -
sor - row, Smiles of wel - come I must bor - row, On the day when all my hopes must
col canto
lar. O bel - ta - de a me fu - ne - sta, che m'in - vo - - - li il mio te -
die. Fa-tal glamour, his heart sur-rounding, Has my love from me di -
pp a tempo


L.
a tempo
a tempo
so - ro, mentre jo sof - fro, mentre mo - ro, pur ti deg - gio ac-ca - rez-
vid - ed, But my faith has still a - bid - ed True to him, and never thence will
a tempo
col canto
a tempo
L.
zar, ah! pur ti deg - gio acca - rez-zar, pur ti deg-gio ac-ca - rez-
fly, true to him, ne'er thence to fly, true to him, ne'er thence to
a tempo
(as if going)
L.
zar!
fly.
(Oh lim-por-
(Oh this in-
Alexis (comes from the hills and runs towards Lisa).
Al.
Li - sa! Li - sa!
Li - sa! Li - sa!
(The Villagers descend from the heights, dressed in holiday attire, some with musical instruments, some with baskets of flowers. They come forward on the stage.)
Chorus.
(Villagers, entering)
Vi - va A - mi - - na!
Hail, A - mi - - na!
Vi - va A - mi - - na!
Hail, A - mi - - na!
Tutti
ff
f

L.
tu - no!)
trud - er!)
Fug-go-gnu - no.
All I fly from.
U.
Ah! tu mi fug - gi!
Why dost thou fly me?
Ah! non sempre,o bric-con-
Thou wert e'er a sau-cy
Vi - va! vi - - va!
Vi - va! vi - - va!
Vi - va! vi - - va!
Vi - va! vi - - va!
L.
(Oh! Im-por-tu - no!)
(Oh this in-trud - er!)
U.
cel - la, ah, non sem-pre,o bric-con- cel - la, fug-gi - rai da me co-
dar - ling, Thou wert e'er a sau-cy dar-ling, But I will not be de-
La, la. la, la, la, la, la, la, la, la. la, la, la, la, la,
La, la, la, la, la, la, la, la, la, la, la, la, la, la,
La, la. la, la, la, la, la. la. la. la. la, la. la, la, la,
La, la, la, la, la, la, la, la, la, la, la, la, la, la,


L.
Al.
sì. Per te pu-re,o Li-sa bel-la, giun-ge-rà di noz-ze il dì.
nied; Did I mind thy prudish snarling, Thou wouldst nev-er be a bride.
la, la, la,


(Oh! di-spet - to!)
(Oh, vex-a - tion!)
vi - va an - cor! sì,
bri - dal day, her
Alexis.
Lisa (aside).
Qui schie-ra - ti... qui d'ap-pres - so...
Stand in or - der, some on this side.
(Ah! la rab - bia mi di-
(Rage and sor - row nigh con-
pp
Alexis. sotto voce
vo - ra!)
sume me!)
La can-zo - ne pre-pa - ra - ta,
We've prepar'd a song to greet her,
TENOR. sotto voce
BASS. sotto voce
p

Lisa(aside)

Al.
L.

la can-zo-ne pre-pa-ra - ta
we've prepar'd a song to greet her,

in-tuo-nar di qui si può. (O - gni
We will sing it to her here. (Ah, must

SOPRANO.

la can-zo-ne pre-pa-ra - ta
we've pre-par'd a song to greet her,

in-tuo-nar di qui si può.
We will sing it to her here.

la can-zo-ne pre-pa-ra - ta
we've pre-par'd a song to greet her,

in-tuo-nar di qui si può.
We will sing it to her here.

L.

spe-me è a me tron-ca-ta: la ri-va-le tri-on-fò.)
I too stay and meet her, Who has lost me all that's dear?)

Tutti

ff

Nº 3. "In Elvezia non v'ha rosa."

Chorus.

Più moderato.

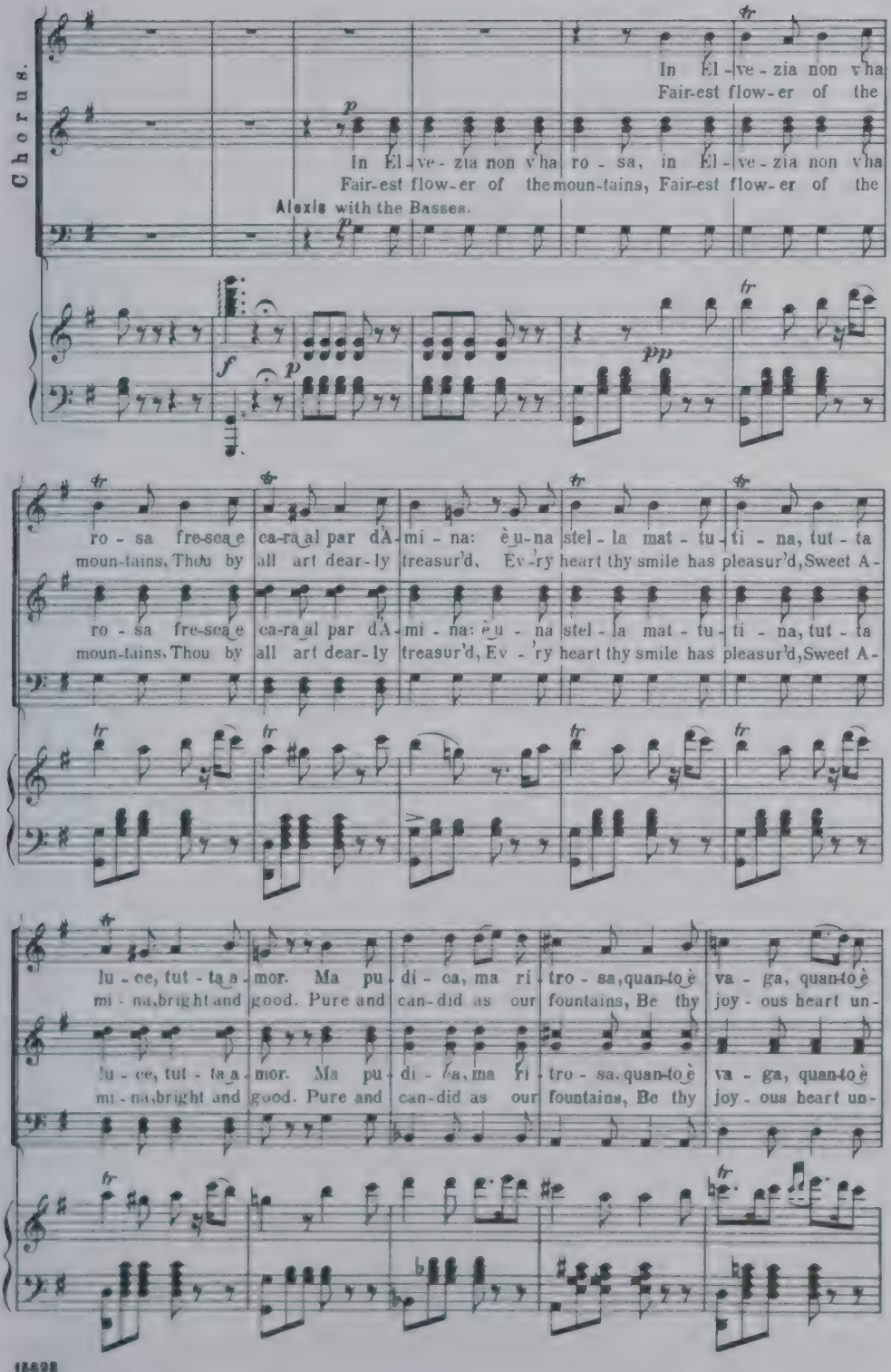
Horns.

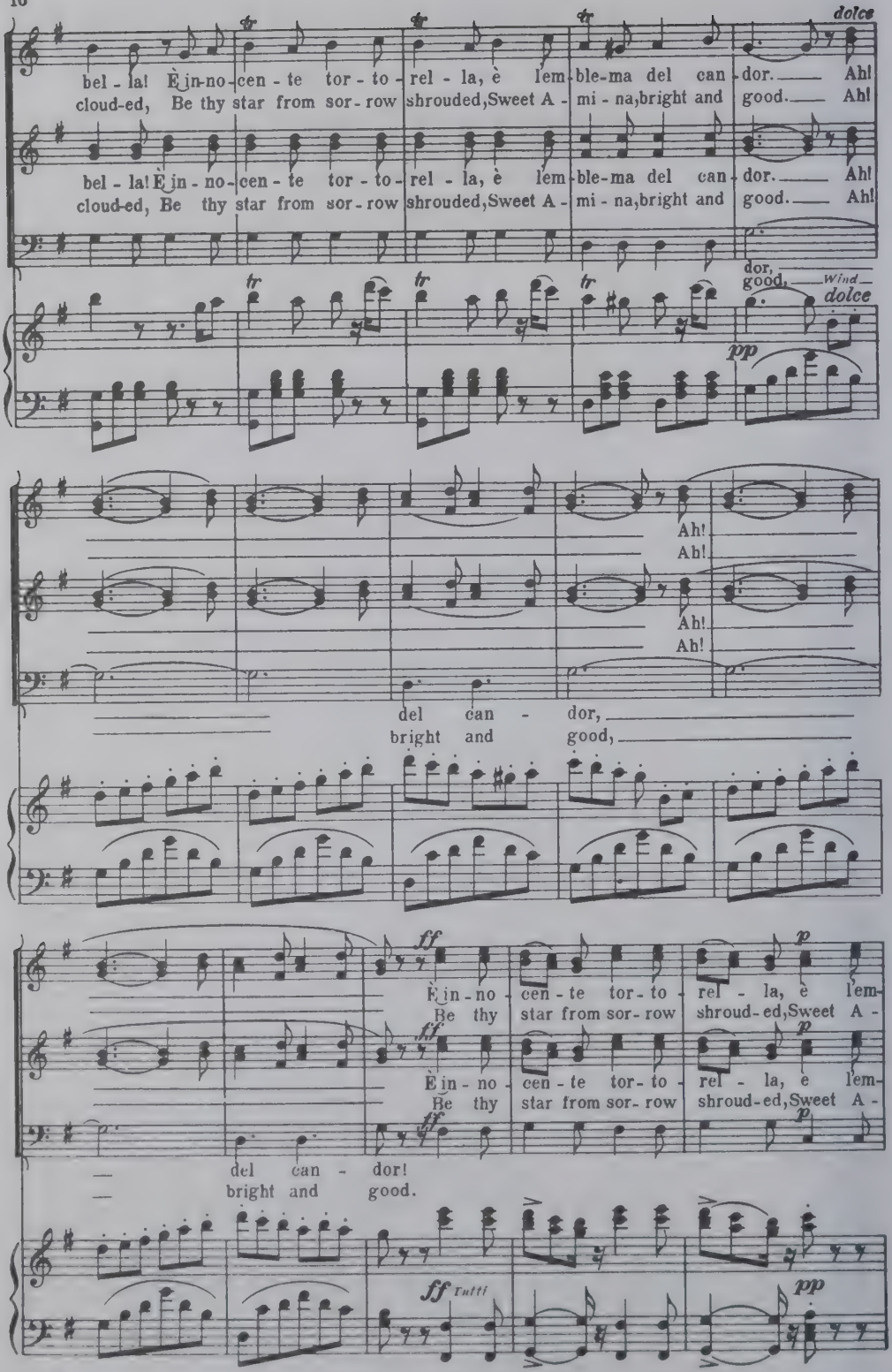
Fl. Ob. & Cl.

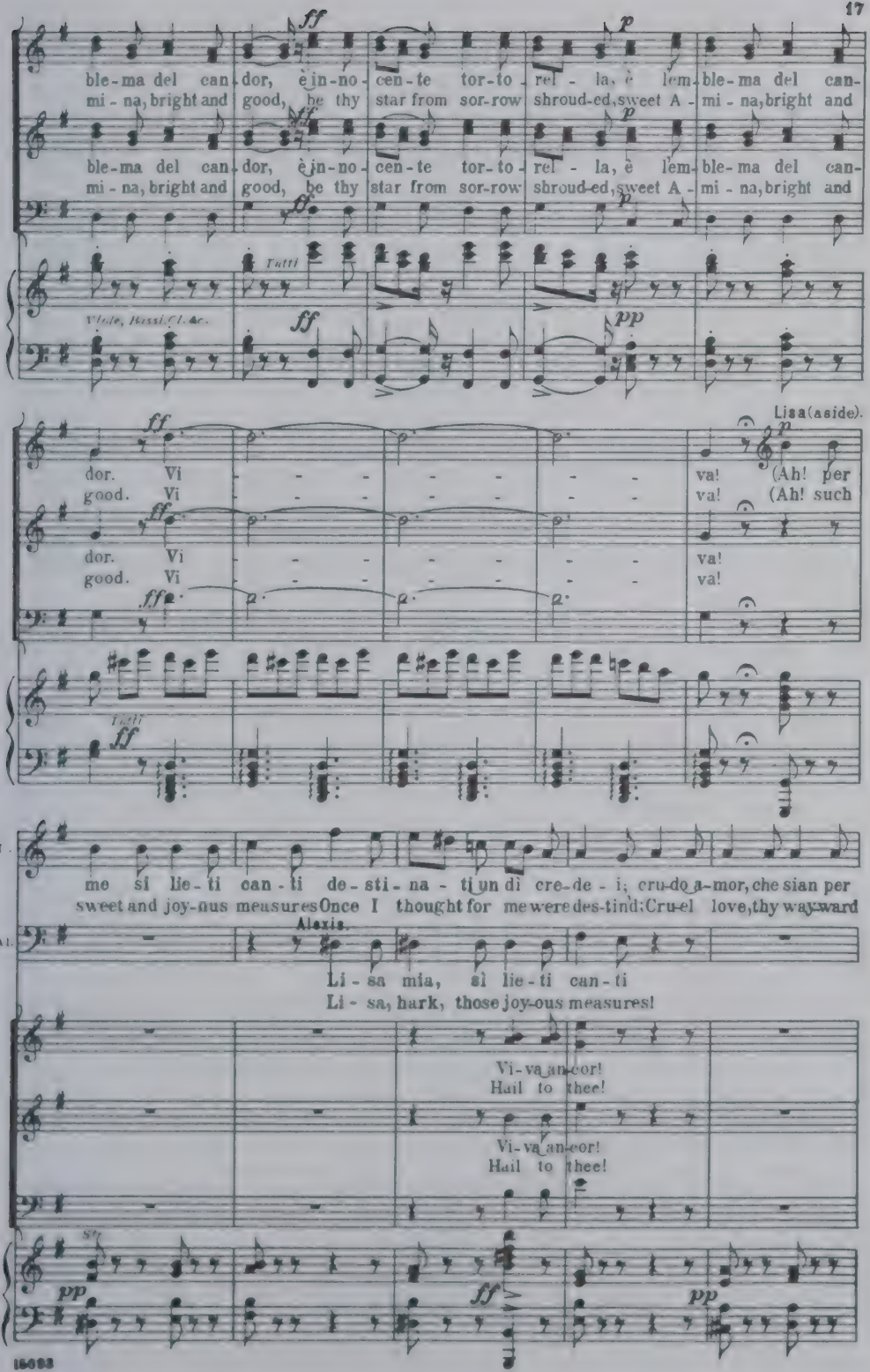
p

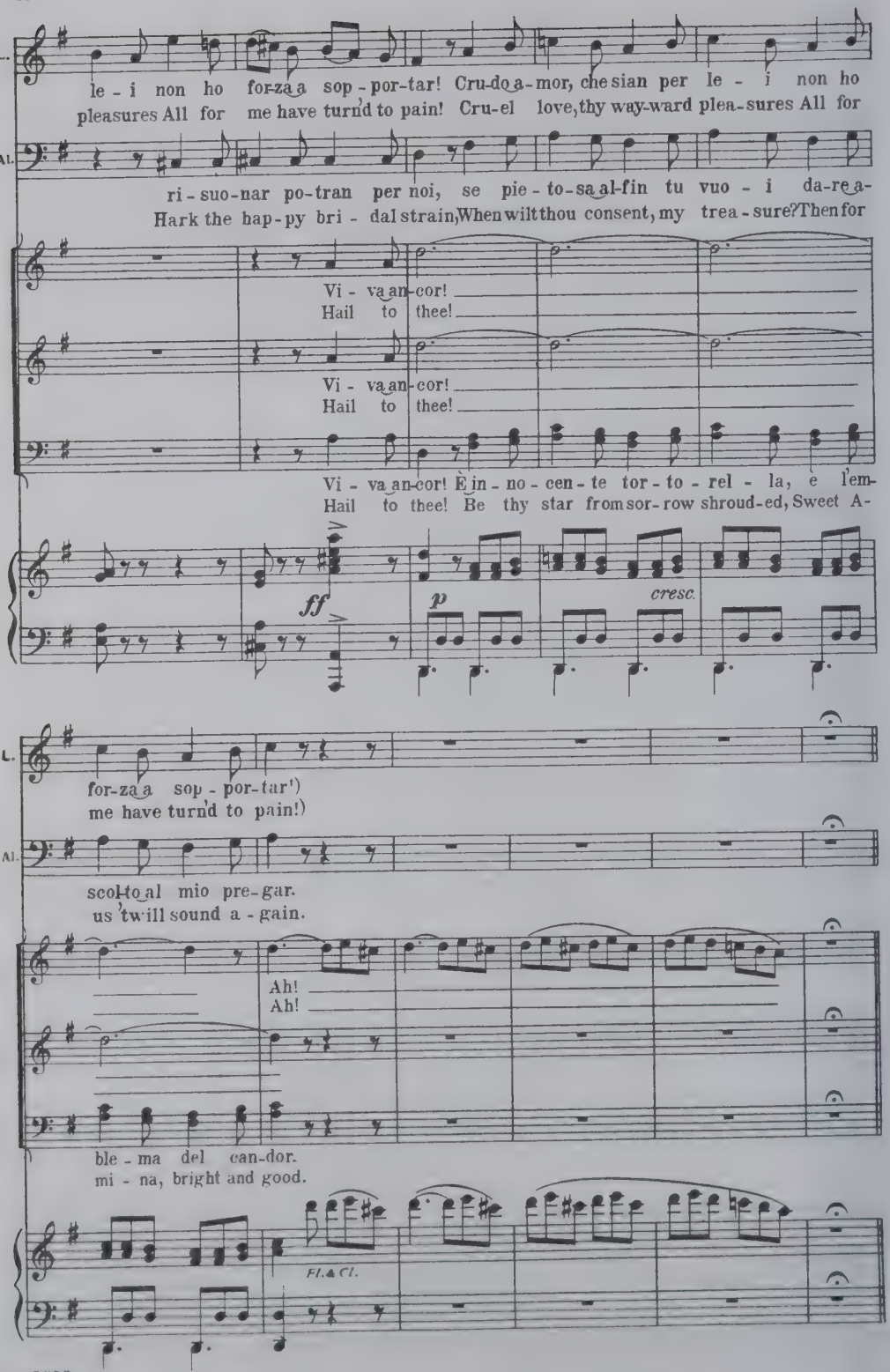
Str.

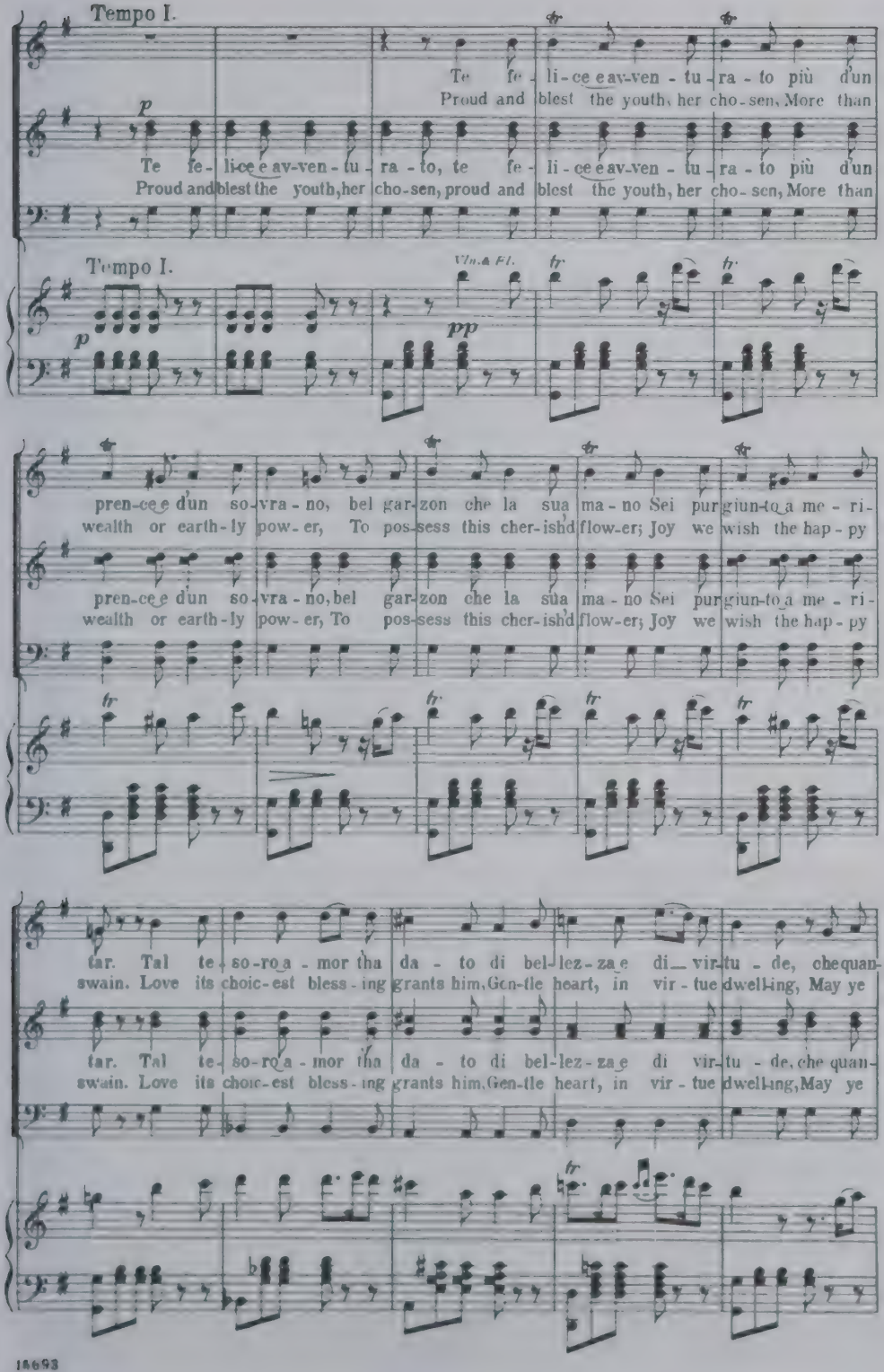
tr

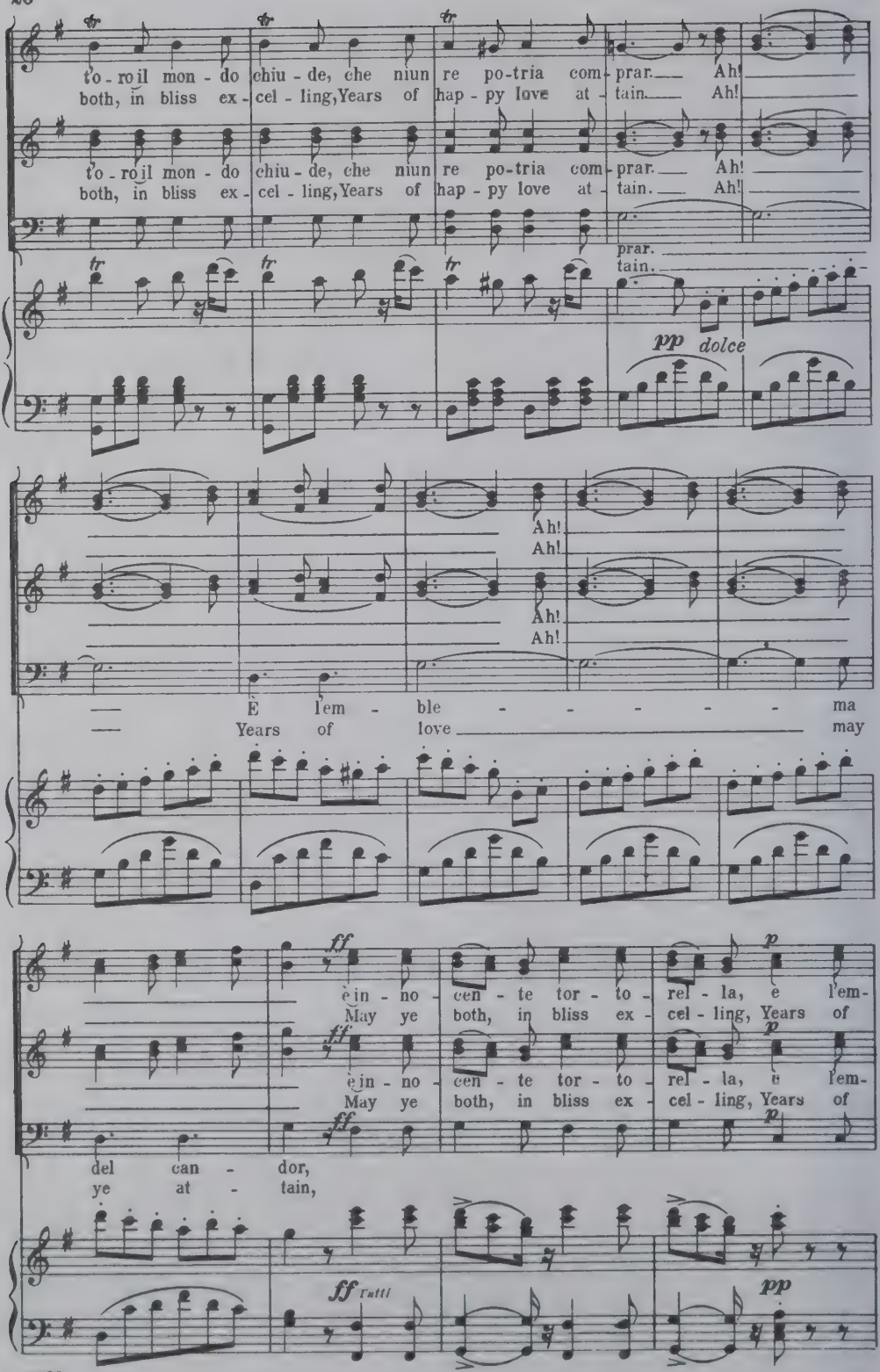

Chorus.
In El - ve - zia non v'ha
Fair-est flow-er of the
In El - ve - zia non v'ha ro - sa, in El - ve - zia non v'ha
Fair-est flow-er of the moun-tains, Fair-est flow-er of the
Alexis with the Basses.
ro - sa fre-sca e ca-ra al par d'A - mi - na: è u-na stel - la mat - tu - ti - na, tut - ta
moun-tains, Thou by all art dear-ly treasur'd, Ev-'ry heart thy smile has pleasur'd, Sweet A -
ro - sa fre-sca e ca-ra al par d'A - mi - na: è u - na stel - la mat - tu - ti - na, tut - ta
moun-tains, Thou by all art dear-ly treasur'd, Ev - 'ry heart thy smile has pleasur'd, Sweet A -
lu - ce, tut - ta a - mor. Ma pu - di - ca, ma ri - tro - sa, quan-to è va - ga, quan-to è
mi - na, bright and good. Pure and can-did as our fountains, Be thy joy - ous heart un -
lu - ce, tut - ta a - mor. Ma pu - di - ca, ma ri - tro - sa, quan-to è va - ga, quan-to è
mi - na, bright and good. Pure and can-did as our fountains, Be thy joy - ous heart un -

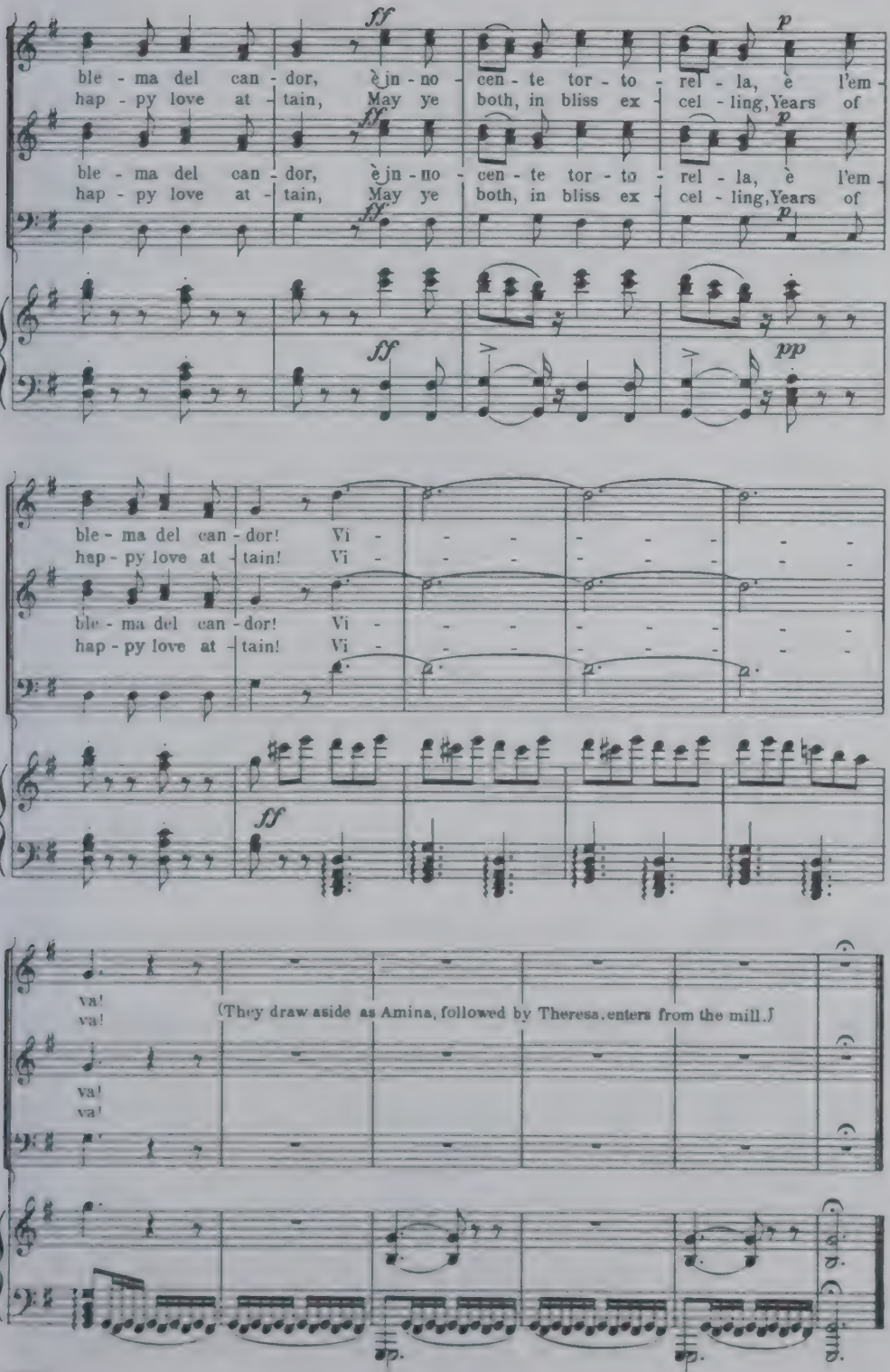

dolce
bel - la! È in-no-cen - te tor - to - rel - la, è lem-ble-ma del can - dor. Ah!
cloud-ed, Be thy star from sor - row shrouded, Sweet A - mi - na, bright and good. Ah!
bel - la! È in - no - cen - te tor - to - rel - la, è lem-ble-ma del can - dor. Ah!
cloud-ed, Be thy star from sor - row shrouded, Sweet A - mi - na, bright and good. Ah!
dor, good, Wind
dolce
pp
Ah!
Ah!
Ah!
Ah!
del can - dor,
bright and good,
ff
È in - no - cen - te tor - to - rel - la, è lem-
Be thy star from sor - row shroud - ed, Sweet A -
p
È in - no - cen - te tor - to - rel - la, è lem-
Be thy star from sor - row shroud - ed, Sweet A -
del can - dor!
bright and good.
ff Tutti
pp


ble-ma del can- dor, è in-no- cen-te tor-to- rel - la, è lem- ble-ma del can-
mi - na, bright and good, be thy star from sor-row shroud-ed, sweet A - mi - na, bright and
ble-ma del can- dor, è in-no- cen-te tor-to- rel - la, è lem- ble-ma del can-
mi - na, bright and good, be thy star from sor-row shroud-ed, sweet A - mi - na, bright and
Tutti
Viole, Bassi, Cl. &c.
Lisa (aside).
dor. Vi - - - - - - va! (Ah! per
good. Vi - - - - - - va! (Ah! such
dor. Vi - - - - - - va!
good. Vi - - - - - - va!
Tutti
me sì lie-ti can-ti de-sti-na-ti un dì cre-de-i; cru-do a-mor, che sian per
sweet and joy-ous measures Once I thought for me were des-tined: Cru-el love, thy way-ward
Alexis.
Li - sa mia, sì lie - ti can - ti
Li - sa, hark, those joy-ous measures!
Vi-va an-cor!
Hail to thee!
Vi-va an-cor!
Hail to thee!
Str.


L.
le - i non ho for-za a sop - por-tar! Cru-do a-mor, che sian per le - i non ho
pleasures All for me have turn'd to pain! Cru-el love, thy way-ward plea-sures All for
Al.
ri - suo-nar po-tran per noi, se pie - to-sa al-fin tu vuo - i da-re a-
Hark the hap-py bri - dal strain, When wilt thou consent, my trea - sure? Then for
Vi - va an-cor!
Hail to thee!
Vi - va an-cor!
Hail to thee!
Vi - va an-cor! È in - no - cen - te tor - to - rel - la, e l'em-
Hail to thee! Be thy star from sor-row shroud-ed, Sweet A-
ff
p
cresc.
L.
for-za a sop - por-tar')
me have turn'd to pain!)
Al.
scol-to al mio pre-gar.
us 'twill sound a - gain.
Ah!
Ah!
ble - ma del can-dor.
mi - na, bright and good.
Fl. & Cl.

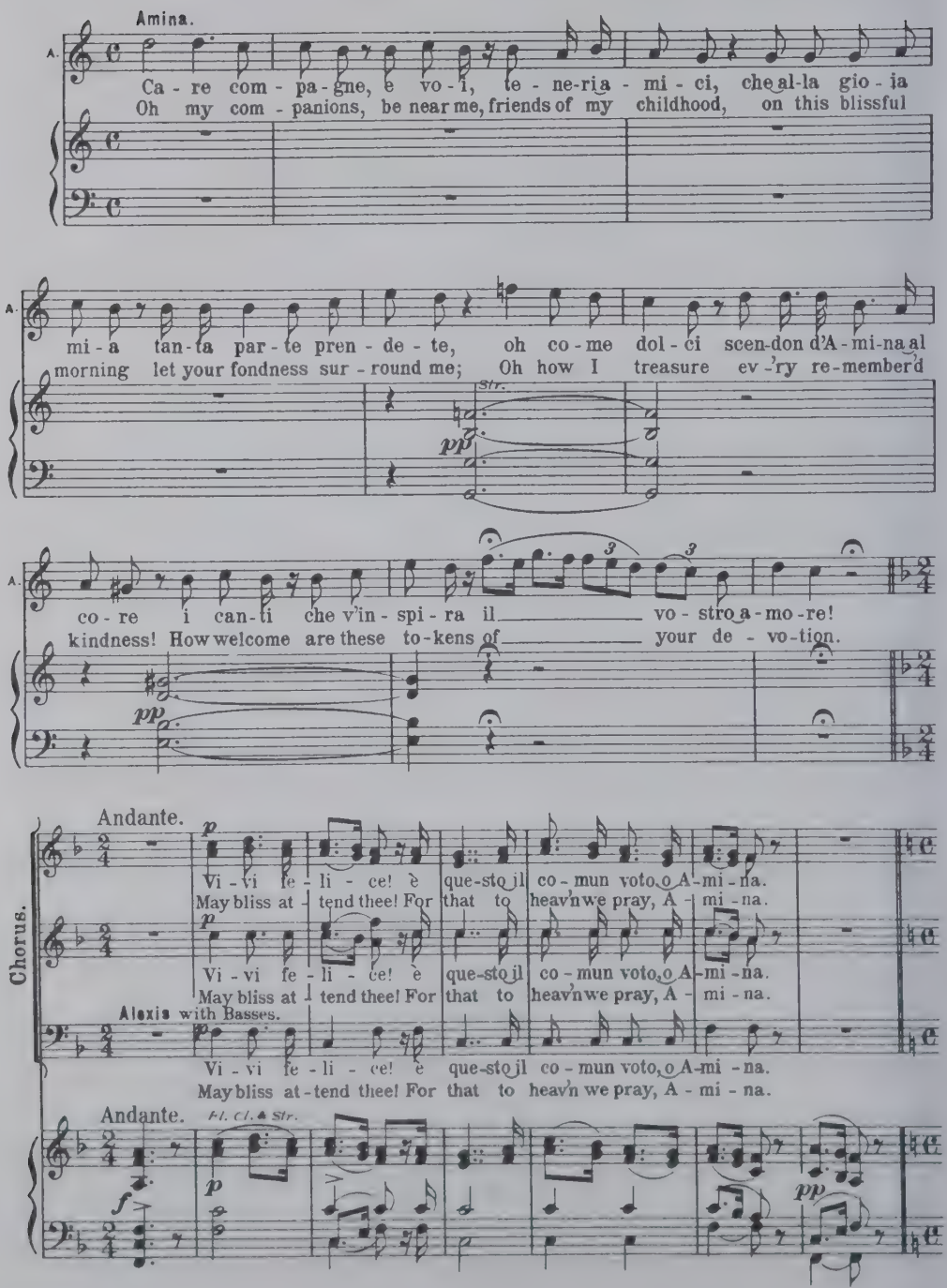

Tempo I.
Te fe - li - ce e av-ven - tu - ra - to più d'un
Proud and blest the youth, her cho - sen, More than
p
Te fe - li - ce e av-ven - tu - ra - to, te fe - li - ce e av-ven - tu - ra - to più d'un
Proud and blest the youth, her cho - sen, proud and blest the youth, her cho - sen, More than
Tempo I.
Vln. & Fl.
p
pp
tr
pren-ce e d'un so-vra - no, bel gar-zon che la sua ma - no Sei pur giun-to a me - ri-
wealth or earth-ly pow - er, To pos-sess this cher-ish'd flow-er; Joy we wish the hap - py
pren-ce e d'un so-vra - no, bel gar-zon che la sua ma - no Sei pur giun-to a me - ri-
wealth or earth-ly pow - er, To pos-sess this cher-ish'd flow-er; Joy we wish the hap - py
tar. Tal te-so-ro a - mor tha da - to di bel-lez-za e di vir-tu - de, che quan-
swain. Love its choic-est bless - ing grants him, Gen-tle heart, in vir - tue dwell-ing, May ye
tar. Tal te-so-ro a - mor tha da - to di bel-lez-za e di vir-tu - de, che quan-
swain. Love its choic-est bless - ing grants him, Gen-tle heart, in vir - tue dwell-ing, May ye


to - ro il mon - do chiu - de, che niun re po-tria com - prar. Ah!
both, in bliss ex - cel - ling, Years of hap - py love at - tain. Ah!
to - ro il mon - do chiu - de, che niun re po-tria com - prar. Ah!
both, in bliss ex - cel - ling, Years of hap - py love at - tain. Ah!
prar.
tain.
pp dolce
Ah!
Ah!
Ah!
Ah!
E lem - ble - - - - - ma
Years of love may
ein - no - cen - te tor - to - rel - la, e l'em-
May ye both, in bliss ex - cel - ling, Years of
ein - no - cen - te tor - to - rel - la, e l'em-
May ye both, in bliss ex - cel - ling, Years of
del can - dor,
ye at - tain,
ff tutti
pp

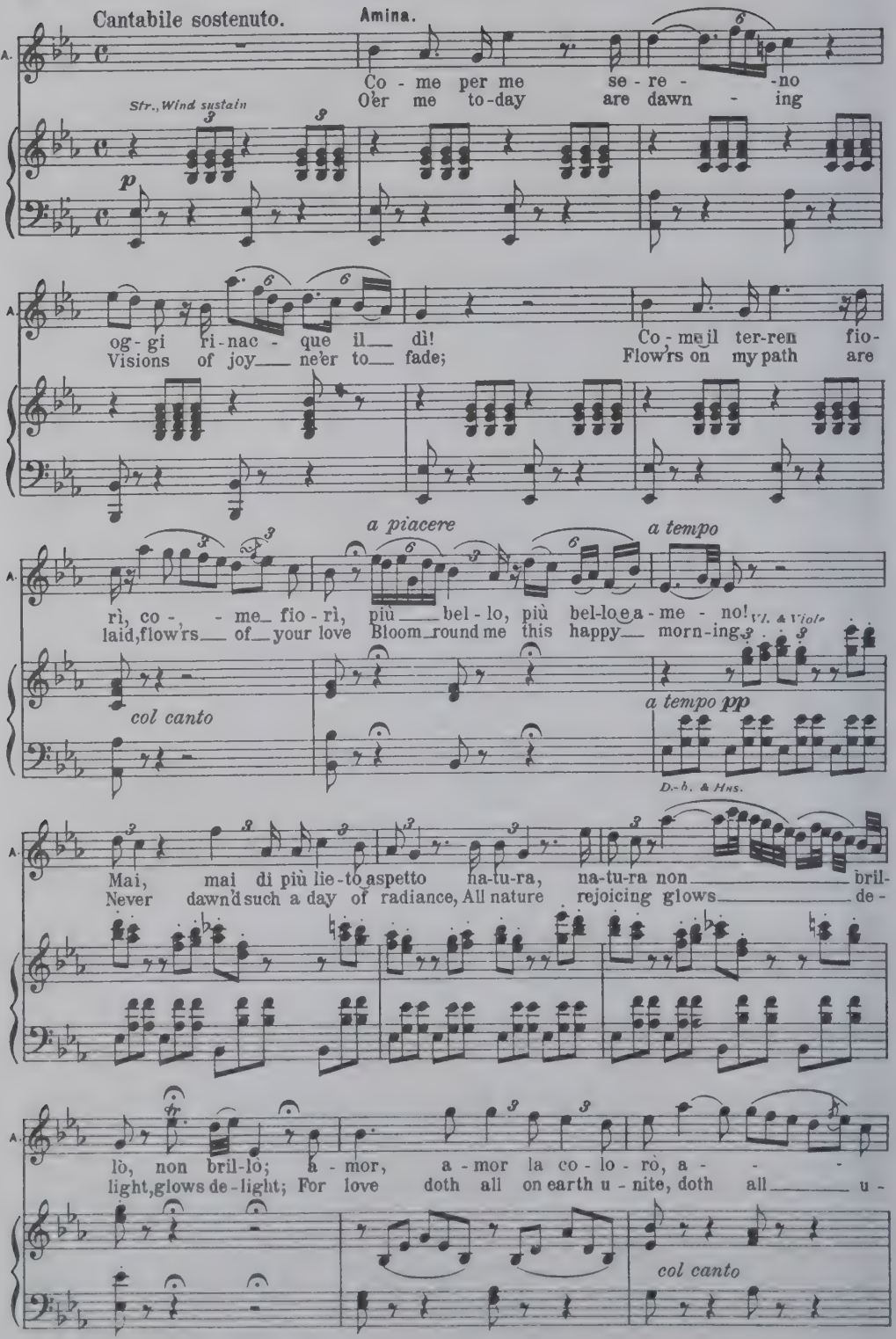

ble - ma del can - dor, è jn - no - cen - te tor - to - rel - la, è l'em -
hap - py love at - tain, May ye both, in bliss ex - cel - ling, Years of
ble - ma del can - dor, è jn - no - cen - te tor - to - rel - la, è l'em -
hap - py love at - tain, May ye both, in bliss ex - cel - ling, Years of
ble - ma del can - dor! Vi - - - - - - - -
hap - py love at - tain! Vi - - - - - - - -
ble - ma del can - dor! Vi - - - - - - - -
hap - py love at - tain! Vi - - - - - - - -
va!
va!
va!
va!
(They draw aside as Amina, followed by Theresa, enters from the mill.)

Nº 4. "Come per me sereno."

Recit. and Cavatina.

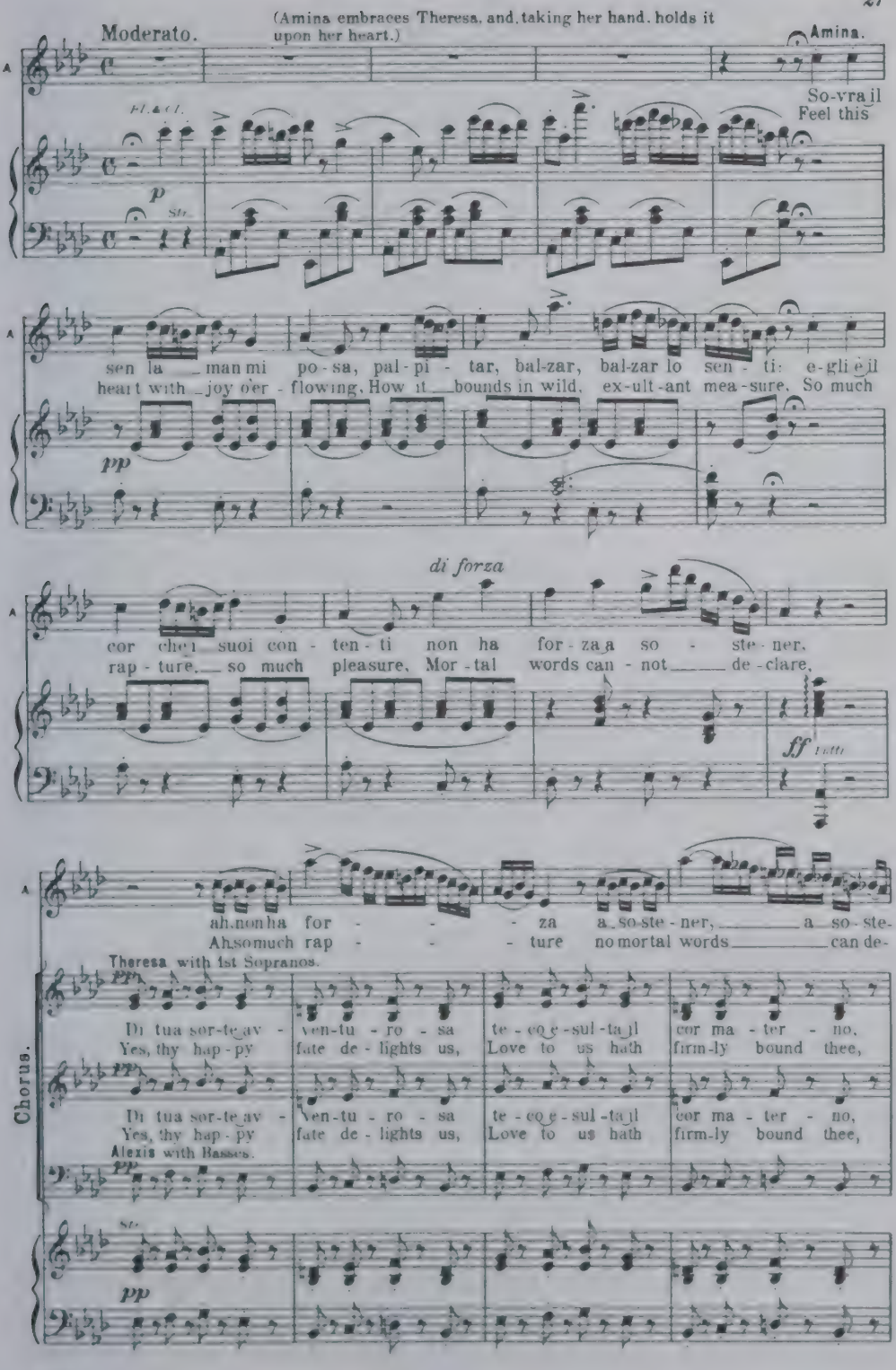

Amina.
Ca - re com - pa - gne, e vo - i, te - ne - ria - mi - ci, che al - la gio - ia
Oh my com - panions, be near me, friends of my childhood, on this blissful
mi - a tan - ta par - te pren - de - te, oh co - me dol - ci scen - don d'A - mi - na al
morning let your fondness sur - round me; Oh how I treasure ev - 'ry re - membe'd
Str.
pp
co - re i can - ti che v'in - spi - ra il vo - stro a - mo - re!
kindness! How welcome are these to - kens of your de - vo - tion.
pp
Andante.
Chorus.
Vi - vi fe - li - ce! è que - sto il co - mun voto, o A - mi - na.
May bliss at - tend thee! For that to heav'n we pray, A - mi - na.
Vi - vi fe - li - ce! è que - sto il co - mun voto, o A - mi - na.
May bliss at - tend thee! For that to heav'n we pray, A - mi - na.
Alexis with Basses.
Vi - vi fe - li - ce! è que - sto il co - mun voto, o A - mi - na.
May bliss at - tend thee! For that to heav'n we pray, A - mi - na.
Andante.
Fl. Cl. & Str.

Recit. Amina.
A te, di - let - ta, te - ne - ra ma - dre, che a sì lie - to
And thou, my mother, tend'rest of guardians, thou who hast watch'd
gior - no me or - fa - nel - la ser - ba - sti, a te fa - vel - li que - sto, dal
o'er me, guarding my fa - therless childhood, No words can tell thee how my full
cor - più che dal ci - glio e - spres - so, dol - ce pian - to di gio - ia, dol - ce
heart feels thy unchang - ing goodness; Let my eyes o - ver - flowing show how
pian - to di gio - ia, e que - st'am - ples - so.
fond - ly I love thee, my dear - est moth - er. Andante con anima.
(con tenero accento)
Com - pa - gne... te - ne - ri a -
My playmates, ten - der com -
mi ci...
panions...
Ah! madre... ah! qual gio - ia!
Ah! mother, Ah! what rapture!

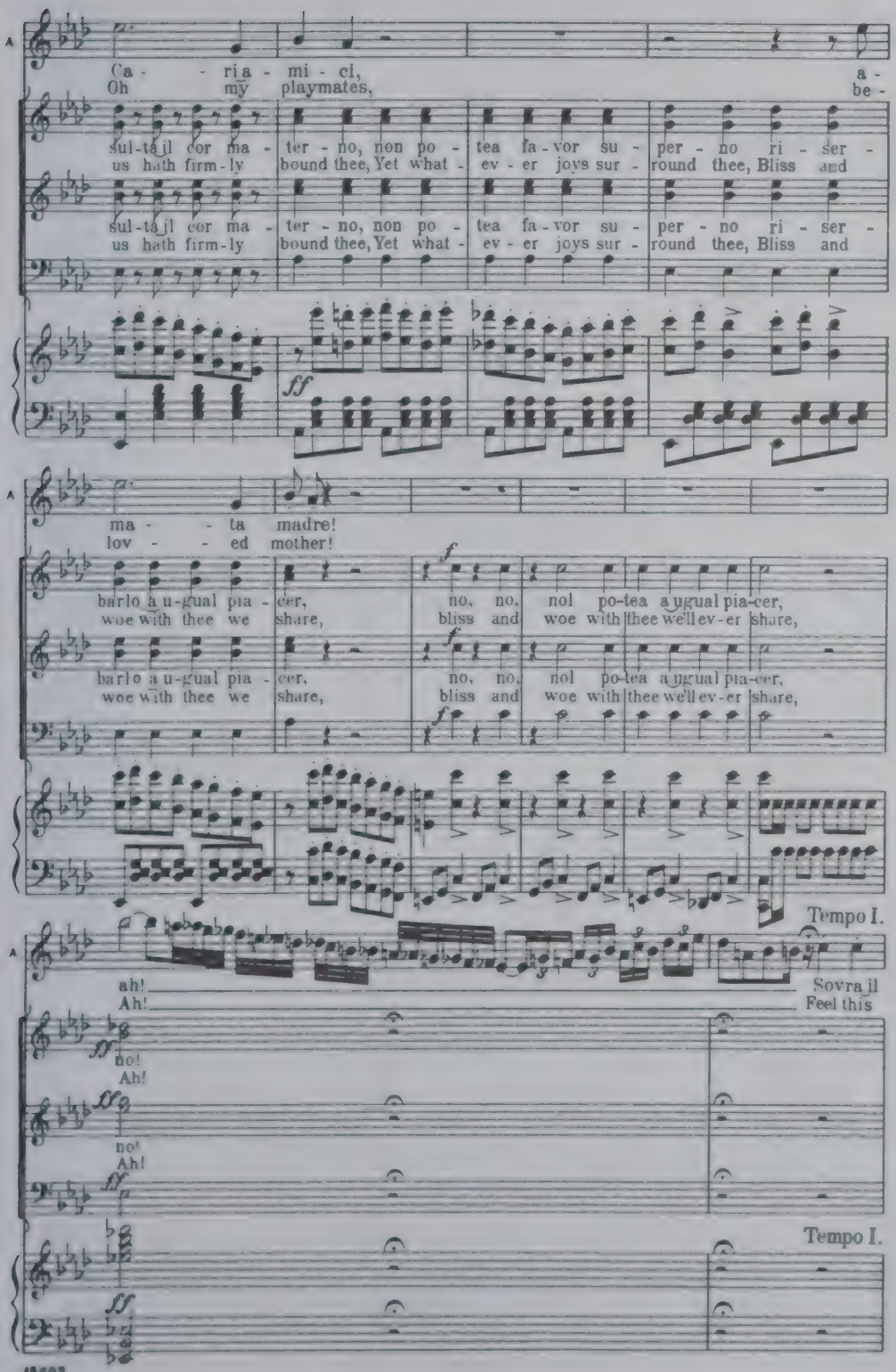

Cantabile sostenuto.
Amina.
Co - me per me se - re - no
O'er me to-day are dawn - ing
Str., Wind sustain
p
og - gi ri - nac - que il dì!
Visions of joy ne'er to fade;
Co - me il ter-ren fio-
Flow'rs on my path are
a piacere
a tempo
rì, co - me fio - rì, più bel - lo, più bel-lo e a - me - no!
laid, flow'rs of your love Bloom round me this happy morn-ing
Vl. & Viole
col canto
a tempo pp
D.-b. & Hns.
Mai, mai di più lie-to aspetto na-tu-ra, na-tu-ra non bril-
Never dawn'd such a day of radiance, All nature rejoicing glows de-
lò, non bril-lò; a - mor, a - mor la co - lo - rò, a -
light, glows de-light; For love doth all on earth u - nite, doth all u -
col canto

a tempo
mor del mio, del mio di - let - to, a - mor, a - mor la co - lo -
nite in blest, in blest al - le - giance, For love doth all on earth u -
a tempo
Oppure
del mi - o di -
in blest al -
ro, a - mor, a - mor del mio di - letto.
nite, ah, in blest al - legiance.
Allegro brillante.
Chorus.
Sem - pre, o fe - li - ce A -
Mayst thou be blest, A -
Sem - pre, o fe - li - ce A -
Mayst thou be blest, A -
Sem - pre, o fe - li - ce A - mi - na,
Allegro brillante.
Mayst thou be blest, A - mi - na,
trem
mi - na,
mi - na,
sem - pre per te co -
This is the pray'r of
cresc.
mi - na,
mi - na,
sem - pre per te co -
This is the pray'r of
sì
all,
cresc.

sì, co - sì in - fio-ri il cie - lo i dì che ti de -
all, of all, Ne'er may a grief be - fall thee, sweet A -
sì, co - sì in - fio-ri il cie - lo i dì che ti de -
all, of all, Ne'er may a grief be - fall thee, sweet A -
in - fio - ri il cie - lo i dì che ti de -
Ne'er may a grief be - fall thee, sweet A -
Tutti
sti - na, sì, sem - pre fe-li - ce, o A - mi - na, ah,
mi - na, Oh, mayst thou be blest, A - mi - na, Ah,
sti - na, sì, sem - pre fe-li - ce, o A - mi - na, ah,
mi - na, Oh, mayst thou be blest, A - mi - na, Ah,
sti - na, sì, sem - pre fe-li - ce, o A - mi - na, ah,
mi - na, Oh, mayst thou be blest, A - mi - na, Ah,
ff
sem - pre per te co - sì, per te co - sì.
this is the pray'r of all, the pray'r of all.
sem - pre per te co - sì, per te co - sì.
this is the pray'r of all, the pray'r of all.
sem - pre per te co - sì, per te co - sì.
this is the pray'r of all, the pray'r of all.
a piacere

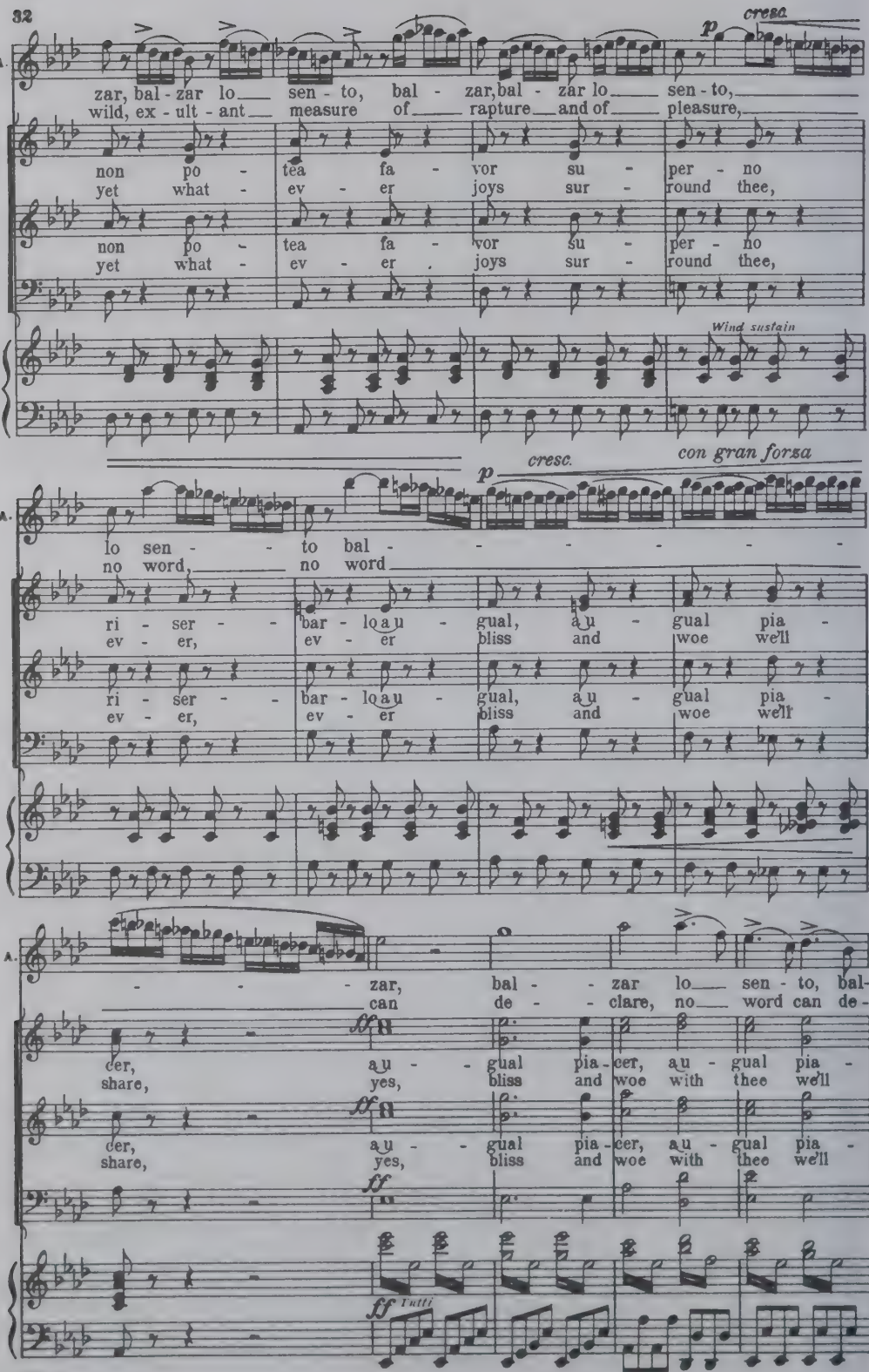

Moderato.
(Amina embraces Theresa, and, taking her hand, holds it upon her heart.)
Amina.
So-vra il
Feel this
Fl. & cl.
p
Str.
sen la man mi po - sa, pal - pi - tar, bal-zar, bal-zar lo sen - ti: e-gli è il
heart with joy o'er - flowing, How it bounds in wild, ex-ult-ant mea-sure, So much
pp
di forza
cor che i suoi con - ten - ti non ha for - za a so - ste - ner,
rap - ture, so much pleasure, Mor - tal words can - not de - clare,
ff tutti
ah non ha for - za a so-ste - ner, a so - ste-
Ah so much rap - ture no mortal words can de-
Theresa with 1st Sopranos.
Chorus.
Di tua sor-te av - ven-tu - ro - sa te - co è sul - ta il cor ma - ter - no,
Yes, thy hap - py fate de - lights us, Love to us hath firm-ly bound thee,
Alexis with Basses.
Str.
pp

a piacere
A.
ner, ah no, ah no, ah no, ah no, a so -
clare, ah no, ah no, ah no, ah no, no words
il ma - ter - no cor.
bound thee to our hearts.
il ma - ter - no cor.
bound thee to our hearts.
col canto
a tempo
ste - ner.
can de - clare.
Sovra il sen la man mi po - sa, pal - pi -
Feel this heart with joy o'er - flowing, How it
a tempo
con forza
tar, balzar, balzar lo sen - ti: e - gli è il cor che i suo-i con - ten - ti non ha
bounds in wild, exult-ant measure, So much rapture, so much pleasure, Mor - tal
Più vivo.
for - za a so - ste - ner.
words cannot de - clare.
mf
Di tua sorte av-ven-tu - ro - sa te-co e -
Yes, thy hap-py fate de - lights us, Love to
Più vivo
f


Ca - - ri a - mi - ci, a -
Oh my playmates, be -
sul-tà il cor ma - ter - no, non po - tea fa - vor su - per - no ri - ser -
us hath firm-ly bound thee, Yet what - ev - er joys sur - round thee, Bliss and
sul-tà il cor ma - ter - no, non po - tea fa - vor su - per - no ri - ser -
us hath firm-ly bound thee, Yet what - ev - er joys sur - round thee, Bliss and
ff
ma - - ta madre!
lov - - ed mother!
barlo a u-gual pia - cer, no, no, nol po-tea a ugual pia-cer,
woe with thee we share, bliss and woe with thee we'll ev-er share,
barlo a u-gual pia - cer, no, no, nol po-tea a ugual pia-cer,
woe with thee we share, bliss and woe with thee we'll ev-er share,
f
Tempo I.
ah! Sovra il
Ah! Feel this
ff
no!
Ah!
ff
no!
Ah!
ff
Tempo I.
ff

A.
sen la man mi po - sa, pal - pi - tar, balzar, balzar lo sen - ti: e-gli è il
heart with joy o'er - flowing, How it bounds in wild, exultant mea - sure, So much
pp
cor che i suoi con - ten - ti non ha for - za a so - ste - ner,
rap - ture, so much pleasure, Mor - tal words can not de - clare.
ff
ah! non ha for - - - - - za a so - ste -
sotto voce
Ah, so much rap - - - - - ture no mortal
Di tua sor - te av - ven - tu - ro - sa te - co e - sul - ta il
Yes, thy hap - py fate de - lights us, Love to us hath
Di tua sor - te av - ven - tu - ro - sa te - co e - sul - ta il
Yes, thy hap - py fate de - lights us, Love to us hath
sotto voce
pp
a piacere
ner, a so - stener, ah no, ah no, ah no, ah no, a
words can declare, ah no, ah no, ah no, ah no, no
cor ma - ter - no, il ma - ter - no cor.
firm-ly bound thee, bound thee to our hearts,
cor ma - ter - no, il ma - ter - no cor.
firm-ly bound thee, bound thee to our hearts,
col canto

a tempo
so - ste - ner. So-vra il sen la man mi
words can de - clare. Feel this heart with joy o'er -
colla parte
a tempo
po - sa, pal - pi - tar, bal-zar, balzar lo sen - ti: e-gli è il cor che i suoi con -
flowing, How it bounds in wild, exult-ant measure, So much rap-ture, so much
con forza
Più vivo.
ten - ti non ha for - za a so - ste - ner. Ah! lo
pleasure, Mor - tal words cannot de - clare. No, they
mf
Di tua sor-te av-ven-tu -
Yes, thy hap-py fate de -
Più vivo.
legg.
sen - to, è il mio co - re, ah, sì, bal -
cannot, no, they can-not, Ah, no,
cresc.
sotto voce
ro - sa teco e - sul-ta il cor ma - ter - no, teco e - sulta e - sul-ta il cor: no,
lights us, Love lo us hath firm - ly bound thee, Yet what-ev - er joys sur - round thee,
cresc.
sotto voce


cresc.
p
A.
zar, bal - zar lo sen - to, bal - zar, bal - zar lo sen - to,
wild, ex - ult - ant measure of rapture and of pleasure,
non po - tea fa - vor su - per - no
yet what - ev - er joys sur - round thee,
non po - tea fa - vor su - per - no
yet what - ev - er joys sur - round thee,
Wind sustain
cresc.
p
con gran forza
A.
lo sen - - to bal - - - - - - -
no word, no word
ri - ser - - bar - lo au - gual, au - gual pia -
ev - er, ev - er bliss and woe we'll
ri - ser - - bar - lo au - gual, au - gual pia -
ev - er, ev - er bliss and woe we'll
A.
- - - zar, bal - - zar lo sen - to, bal-
can de - - clare, no word can de -
ff
der, au - - gual pia - cer, au - gual pia -
share, yes, bliss and woe with thee we'll
ff
der, au - - gual pia - cer, au - gual pia -
share, yes, bliss and woe with thee we'll
ff
ff Tutti

A.
zar lo sen - - to, bal - zar, bal - -
clare, no word can de - clare, no
cer, au - gual pia - - cer, pia - - -
share, with thee we'll share, we'll
cer, au - gual pia - - cer, pia - - -
share, with thee we'll share, we'll
sempre ff
A.
zar, bal - - zar, bal - - zar, bal - - zar!
word, no word can e'er de - - clare.
cer, pia - - cer, pia - - cer, pia - - cer!
share, we'll share, we'll share, we'll share.
cer, pia - - cer, pia - - cer, pia - - cer!
share, we'll share, we'll share, we'll share.

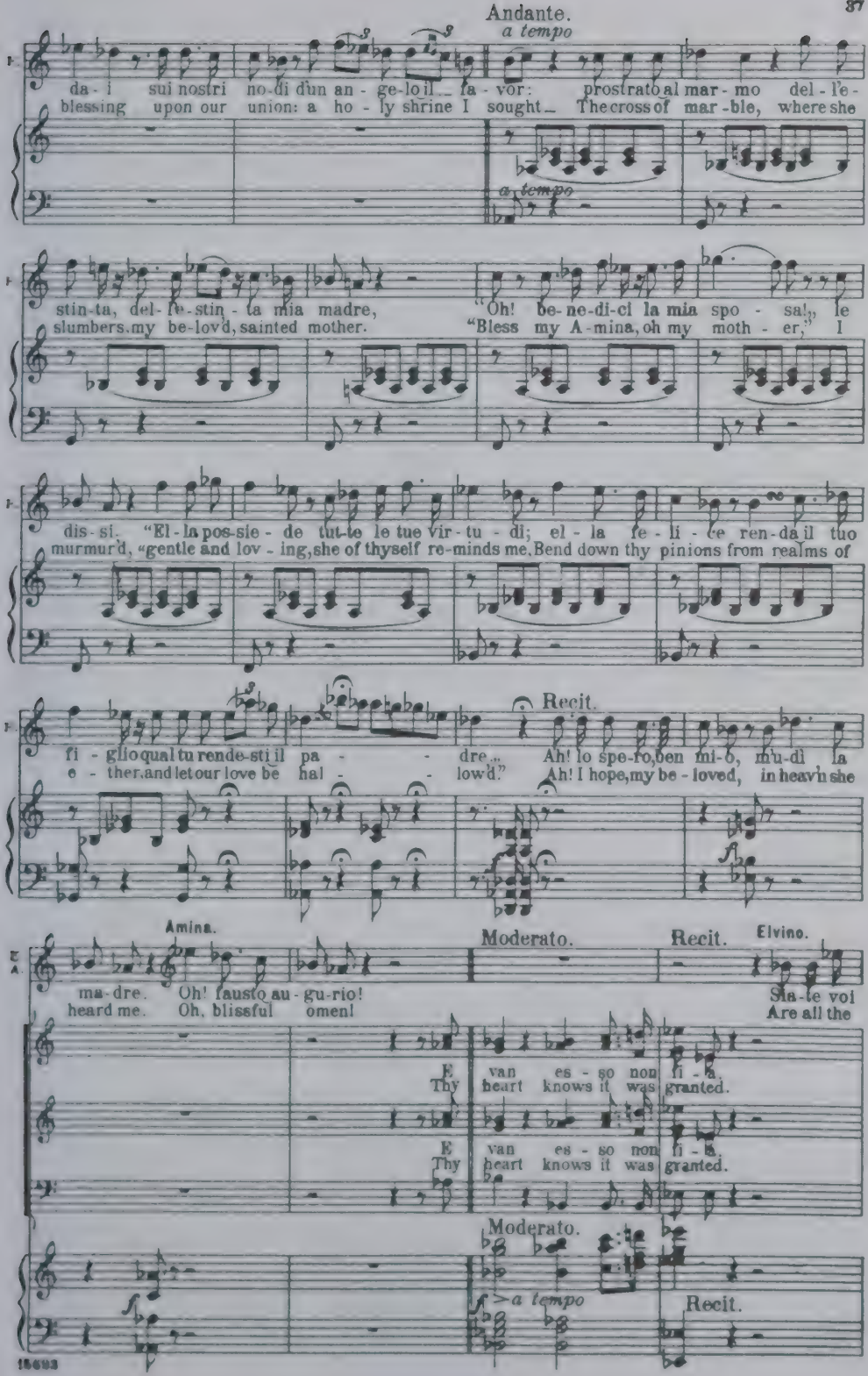
Nº 5 "Prendi: l'anel ti dono.,,

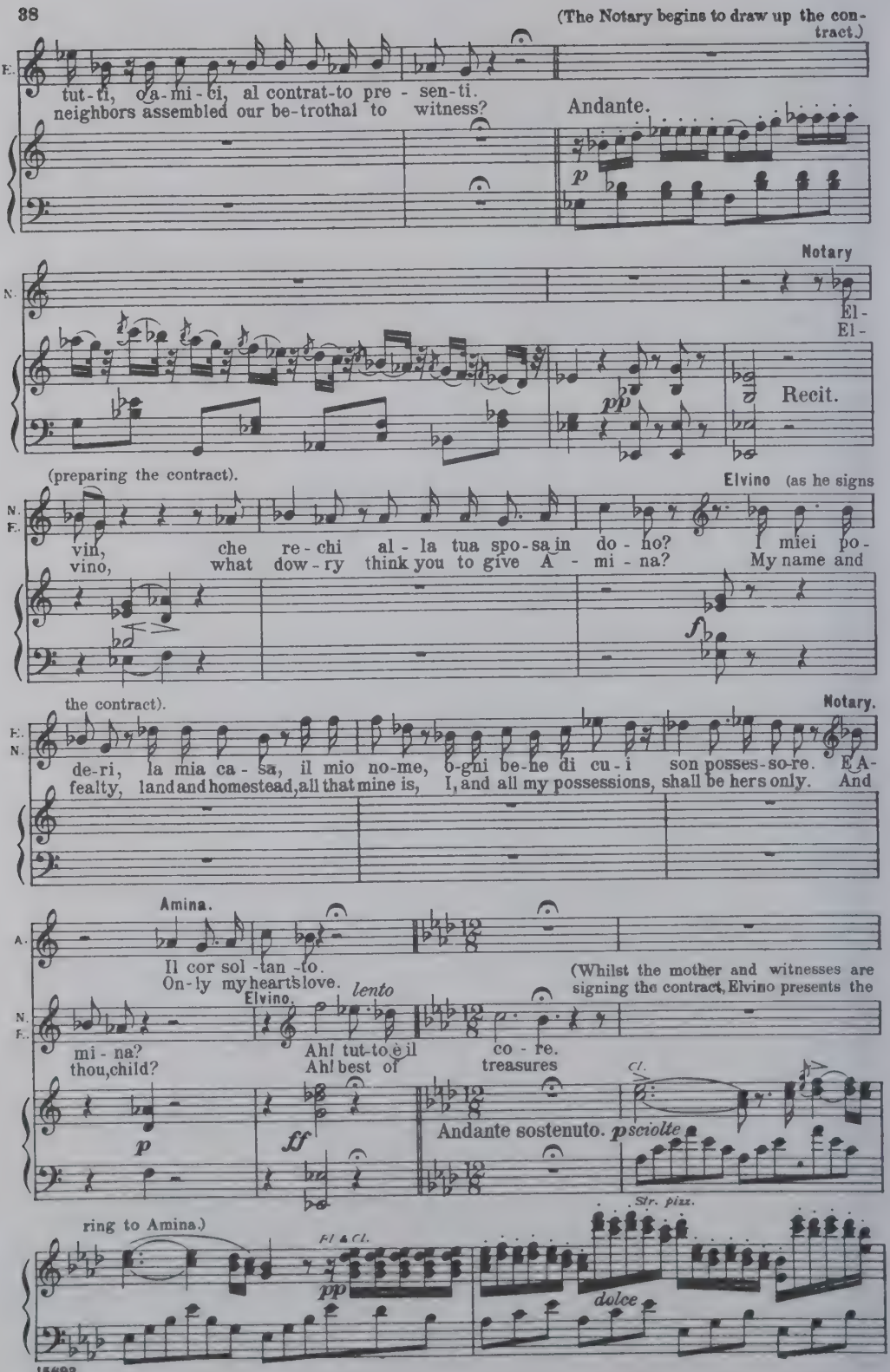
Recit. and Duet with Chorus.

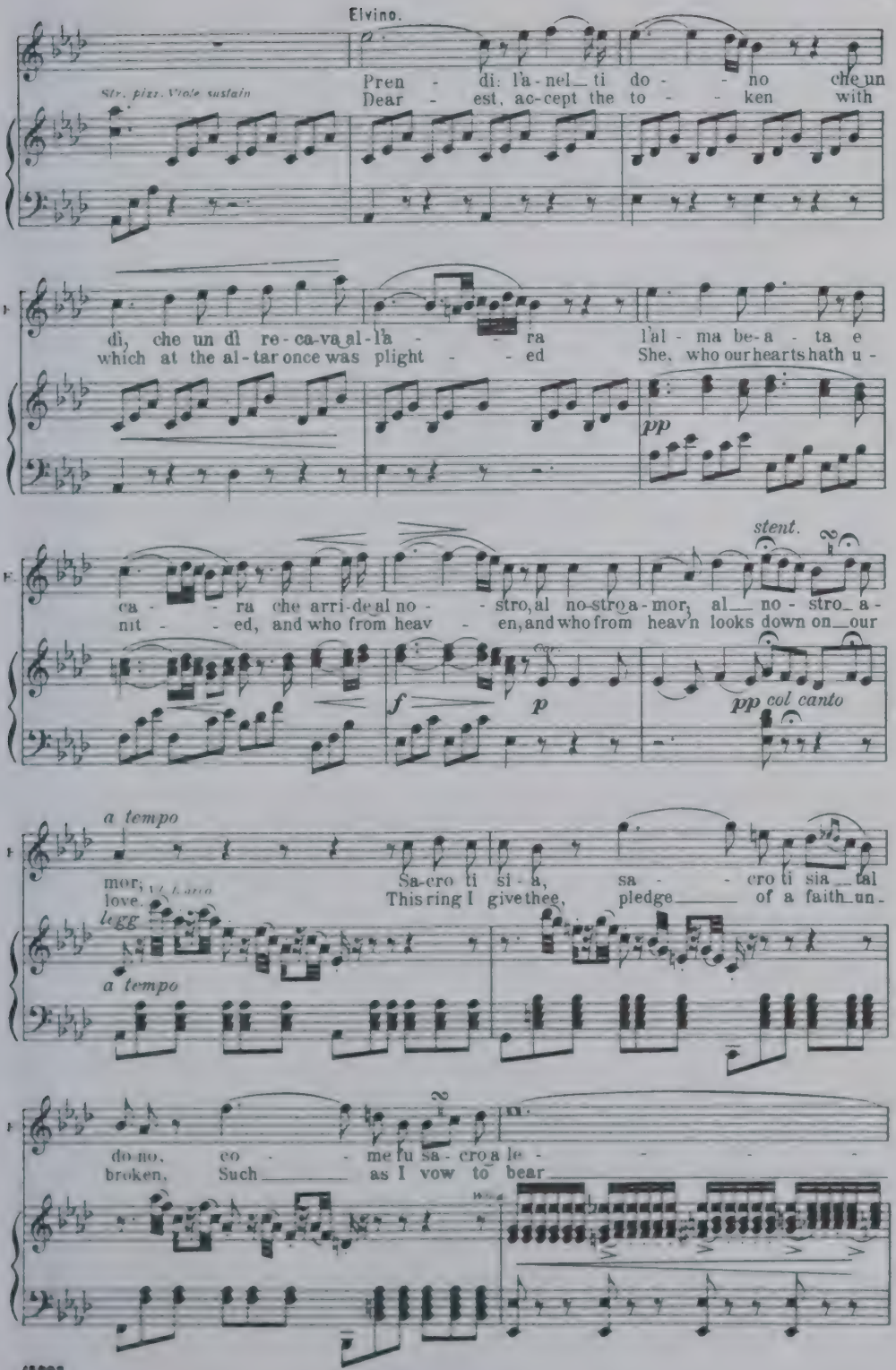
Alexis.
Io più di tut-ti, o A-mi-na, te-co mi ral-le-gro. Io pre-pa-rai la
I bid thee welcome, A-mi-na; more than all others I am rejoic'd to
Str.
p
Al.
fe-sta, io fe-ci le can-zo-ni, io ra-du-na-i de' vi-ci-ni vil-lag-gi i suo-na-
greet thee; 'twas I that bade our neighbors, I for thy bridal wrote the song they have sung thee; all joy we
Amina.
Al.
A.
to-ri. E grata a' tuoi fa-vo-ri, buon Alessio, son i-o. Fra poco jo spero ricambiar-te-li
wish you. For all your zeal and kindness, good Alexis, I thank you, and I will bear it in my friendly re-
A.
tut-ti, al-lor che spo-so tu di Li-sa sa-ra-i, se, co-me è vo-ce, es-sa
membrance, when you and Li-sa shall in bonds of af-fection, on some bright morning near at
Alexis.
Lisa.
A.
Al.
L.
a far-ti fe-li-ce hajl cor di-spo-sto. La senti, o Li-sa? No, non sa-rà sì
hand (as it is rumor'd), he both u-nit-ed. Li-sa, you hear that? E'en if I hear, I

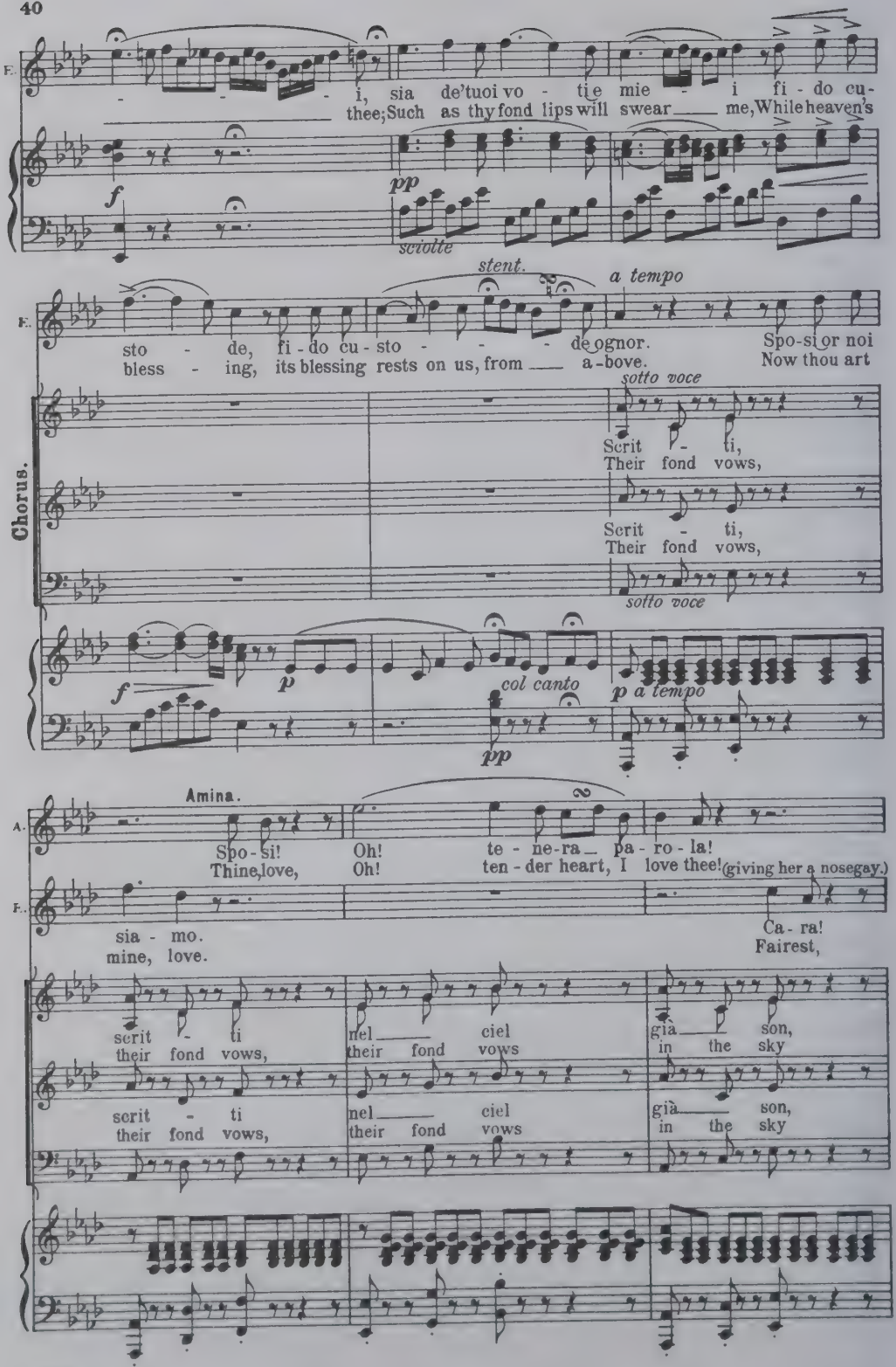
Alexis.
Theresa.
Lisa.
tosto. Sei pur crude-le!
heed not. Why so relentless?
E perchè ma-i? Li-gnori? Schi-vn son' io d'a-mo-re;
What is thy reason? My reason? Who is there to gainsay me
Alexis.
mia li-bertà mi pia-ce. Ah! tu non sa-i quan-ta fe-li-ci-tà ri-posta si-n
if I prefer my freedom? Thou dost not know yet what happiness su-preme there is in lov-ing
Lisa.
in un te-ne-ro a-mor. So-ven-te a-mo-re ha so-a-ve prin-ci-pio e fi-nea-
and in be-ing be-lov'd. It has been known that love, so sweet at beginning, had bitter
Theresa.
Amina.
maro. (Ve-di l'i-po-cri-si-a!)
ending. (How she is always feigning!)
Il No-ta-ro?
Here al-ready!
Chorus.
Vie-ne il No-ta-ro.
Here comes the No-tary.
(Enter the Notary.)
Andante.

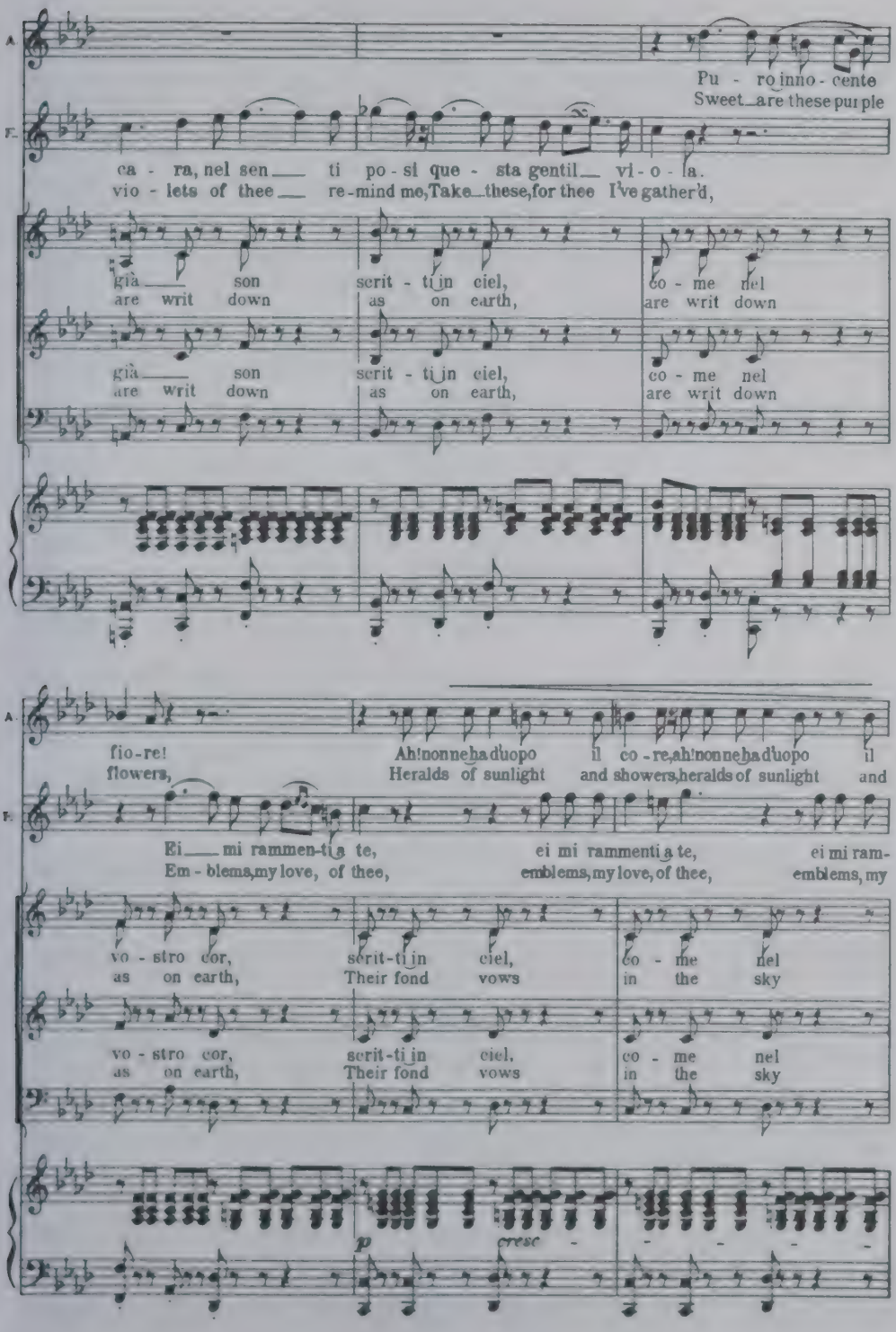
Amina (to the Notary).
Notary.
A. N.
Ed El-vi-no, non è pre-sen-te an-cor?
But El-vi-no, he hath not yet re-turn'd?
Di po-chi pas-si io lo pre-
He comes this in-stant; but now I
N.
ce-do; in ca-po al bo-sco io lo mi-rai da lun-gi.
saw him hasten-ing hith-er; see, here he comes al-ready.
Sopr. & Alto.
Ec-co-lo.
Here he comes.
Ten. & Bass.
ff
Amina.
A.
Ca-ro El-vi-no, al-fin tu giun-gi!
Oh El-vi-no! where hast thou lin-ger'd?
pp
Recit.
Elvino.
Per-do-na, o mia di-let-ta, il breve in-du-gio.
Forgive me, oh my belov'd one, if I have tarried.
Andante.
Vln.
f
p
p
In questo dì so-len-ne ad im-plorarne an-
Upon this solemn morning I long'd to implore a
p

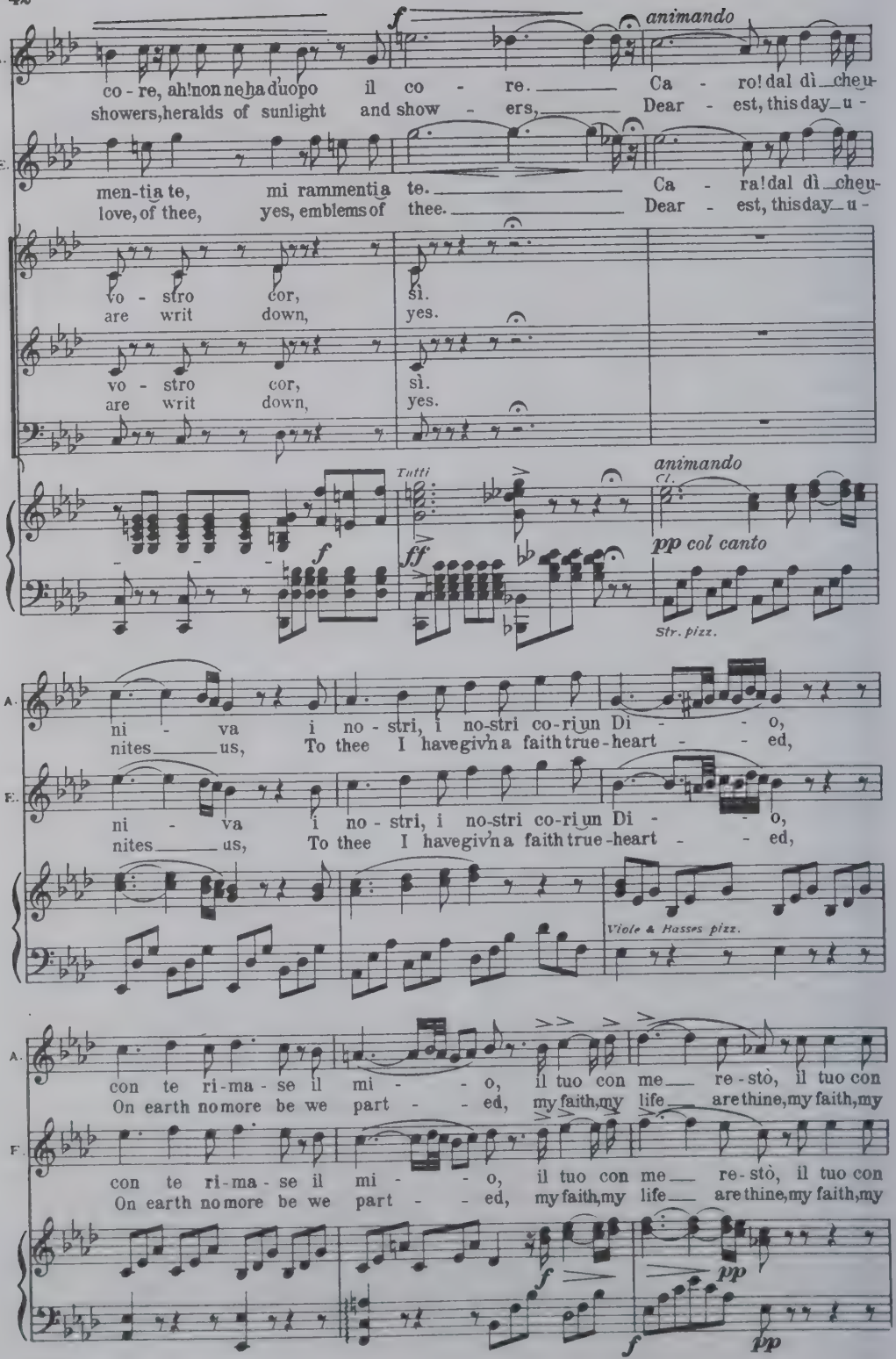

Andante.
a tempo
da - i sui nostri no-di dun an - ge-lo il fa - vor: prostrato al mar - mo del - l'e -
blessing upon our union: a ho - ly shrine I sought The cross of mar-ble, where she
a tempo
stin-ta, del - l'e - stin - ta mia madre, "Oh! be-ne-di-ci la mia spo - sa!" le
slumbers my be-lov'd, sainted mother. "Bless my A-mina, oh my moth - er," I
dis - si. "El - la pos-sie - de tut-te le tue vir - tu - di; el - la fe - li - ce ren-da il tuo
murmur'd, "gentle and lov - ing, she of thyself re-minds me. Bend down thy pinions from realms of
Recit.
fi - glio qual tu rende-sti il pa - - dre... Ah! lo spe-ro, ben mi-o, m'u-di la
e - ther, and let our love be hal - - lowed." Ah! I hope, my be - loved, in heav'n she
Amina.
Moderato.
Recit.
Elvino.
ma-dre. Oh! fausto au-gu-rio!
heard me. Oh, blissful omen!
Sia-te voi
Are all the
E van es - so non fi - a.
Thy heart knows it was granted.
E van es - so non fi - a.
Thy heart knows it was granted.
Moderato.
a tempo
Recit.
15693


(The Notary begins to draw up the contract.)
E.
tut-ti, o a-mi-ci, al contrat-to pre - sen-ti.
neighbors assembled our be-trothal to witness?
Andante.
p
Notary
N.
El-
El-
pp
Recit.
(preparing the contract).
Elvino (as he signs
N.
F.
vin,
vino,
che re-chi al - la tua spo-sa in do - no?
what dow-ry think you to give A - mi - na?
I miei po-
My name and
f
the contract).
Notary.
E.
N.
de-ri, la mia ca - sa, il mio no-me, o-gni be-ne di cu - i son posses-so-re. E A-
fealty, land and homestead, all that mine is, I, and all my possessions, shall be hers only. And
Amina.
A.
Il cor sol-tan-to.
On-ly my heart's love.
(Whilst the mother and witnesses are signing the contract, Elvino presents the
lento
Elvino.
N.
F.
mi - na?
thou, child?
Ah! tut-to è il co - re.
Ah! best of treasures
p
ff
Andante sostenuto. pesciolte
Cl.
Str. pizz.
ring to Amina.)
Fl & Cl.
pp
dolce
15693

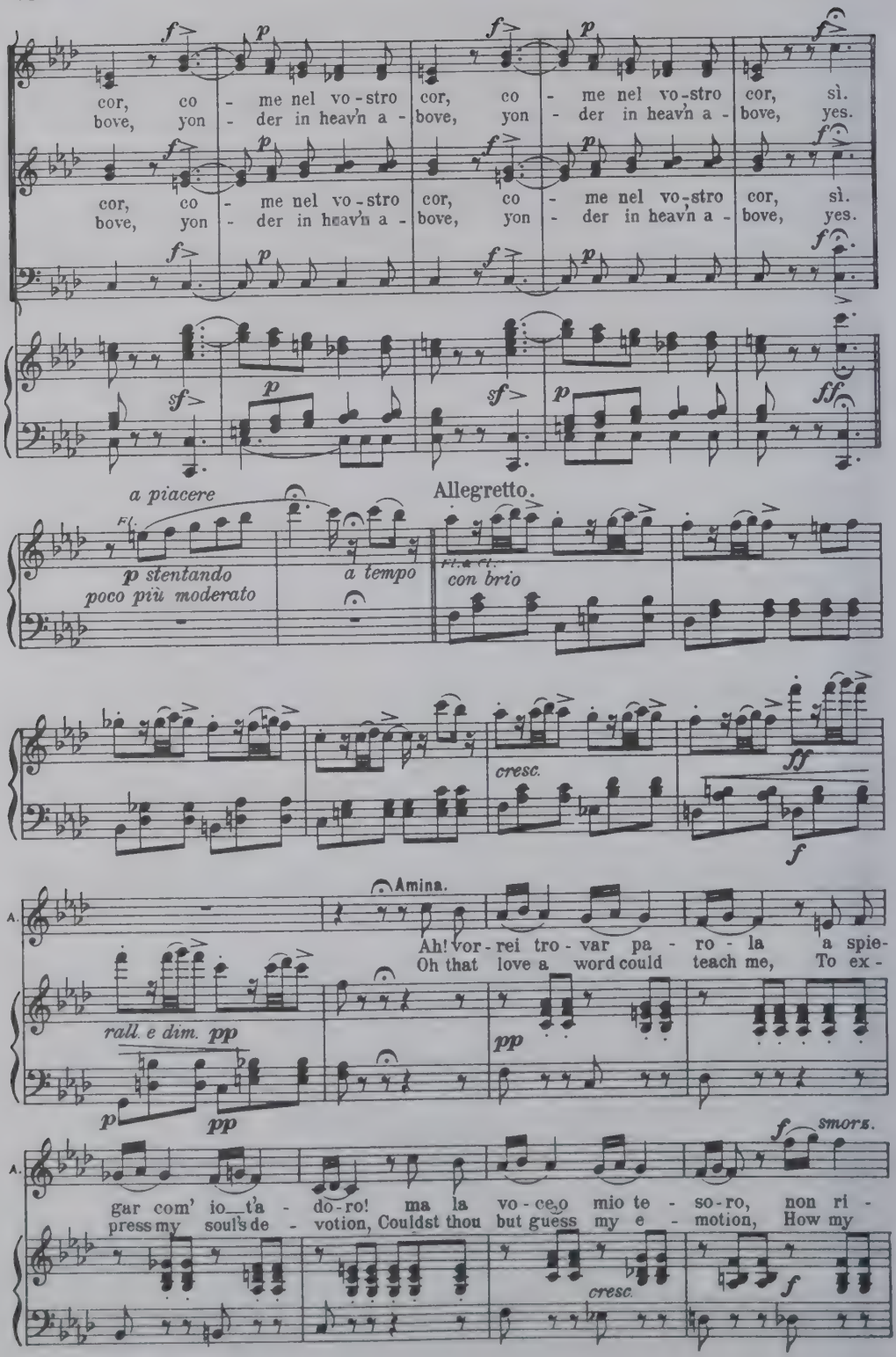

Elvino.
Str. pizz. Viole sustain
Pren - di: l'a - nel_ ti do - - no che un
Dear - est, ac-cept the to - - ken with
di, che un dì re - ca-va al - l'a - - ra
which at the al - tar once was plight - - ed
l'al - ma be - a - ta e
She, who our hearts hath u -
pp
stent.
ca - - ra che arri-de al no - - stro, al no-stro a-mor, al_ no - stro_ a -
nit - - ed, and who from heav - en, and who from heav'n looks down on_ our
f
p
pp col canto
a tempo
mor; love.
Sa-cro ti si - a, sa - - cro ti sia_ tal
This ring I give thee, pledge_ of a faith_ un -
legg
a tempo
do no, co - - me fu sa - cro a le - - - - -
broken, Such_ as I vow to bear_

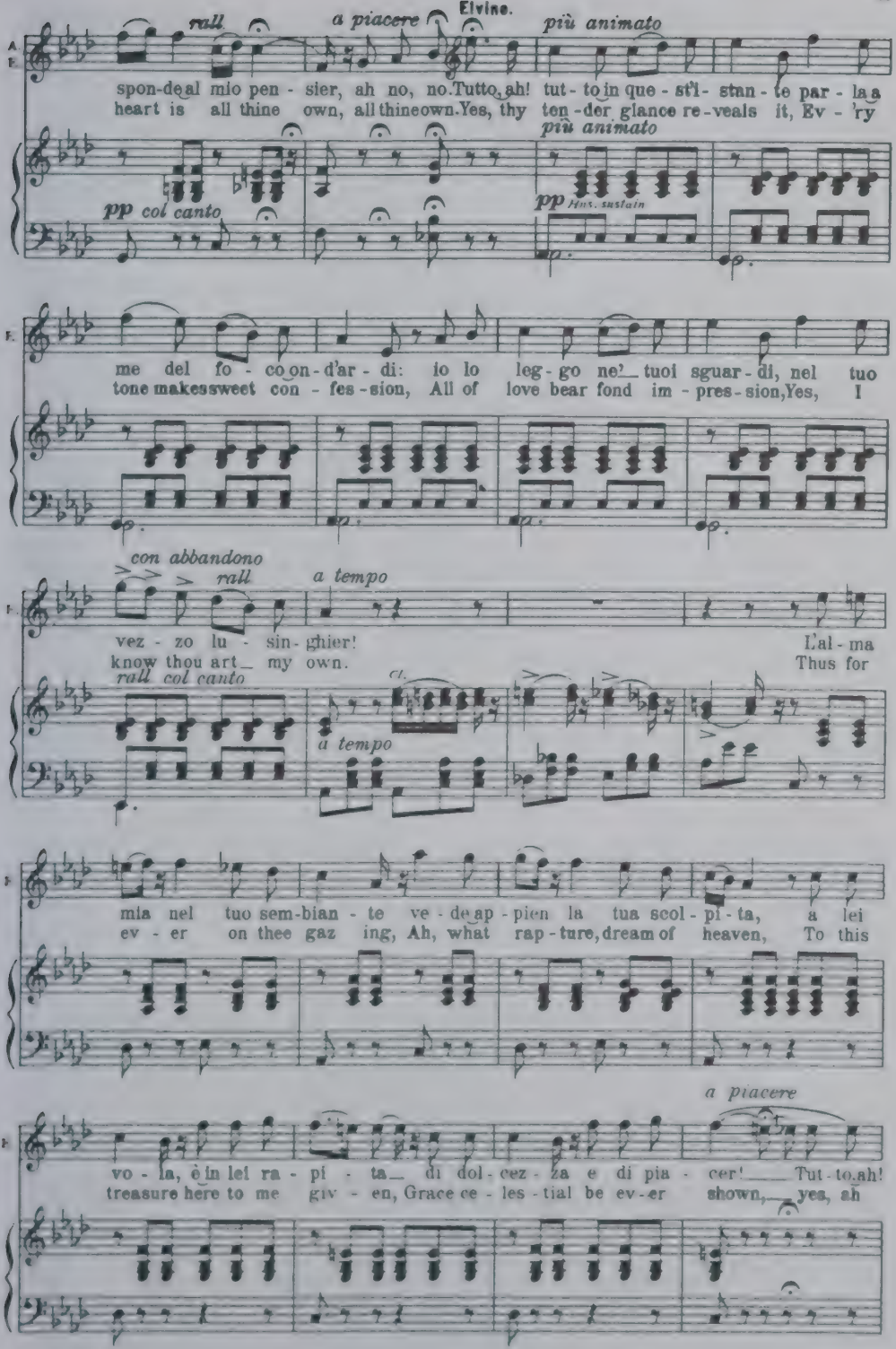

F.
i, sia de'tuoi vo - tie mie - i fi - do cu-
thee; Such as thy fond lips will swear me, While heaven's
f
pp
sciolte
stent.
a tempo
sto - de, fi - do cu - sto - de ognor.
bless - ing, its blessing rests on us, from a-bove.
Spo-si or noi
Now thou art
Chorus.
sotto voce
Scrit - ti,
Their fond vows,
Scrit - ti,
Their fond vows,
sotto voce
f
p
col canto
pp
p a tempo
Amina.
A.
Spo - si!
Thine, love,
Oh!
te - ne-ra pa - ro - la!
Oh!
ten - der heart, I love thee!
(giving her a nosegay.)
F.
sia - mo.
mine, love.
Ca - ra!
Fairest,
scrit - ti
their fond vows,
nel ciel
their fond vows
già son,
in the sky
scrit - ti
their fond vows,
nel ciel
their fond vows
già son,
in the sky

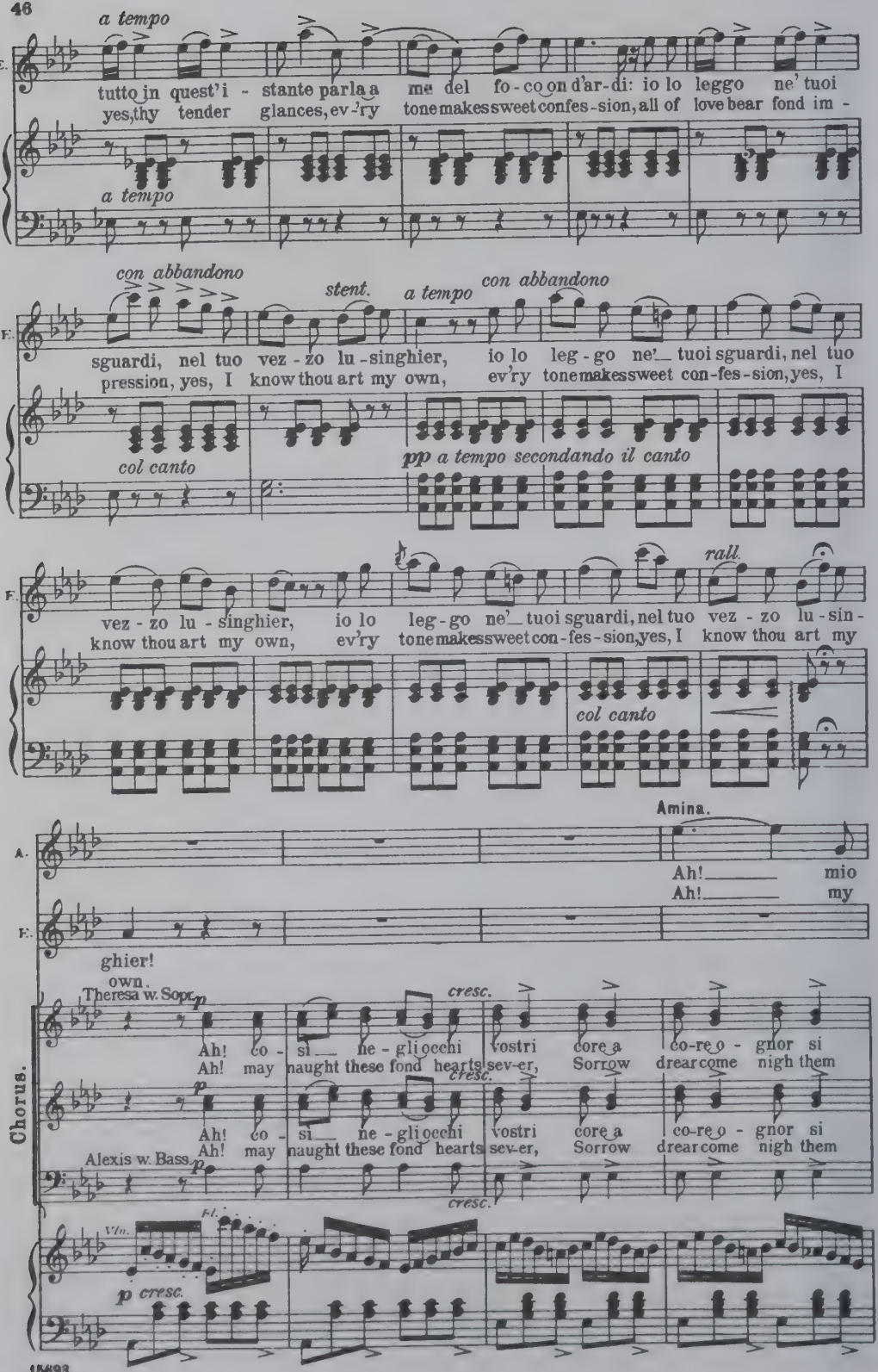

A.
F.
Pu - ro inno - cente
Sweet are these pur ple
ca - ra, nel sen ti po - si que - sta gentil vi - o - la.
vio - lets of thee re - mind me, Take these, for thee I've gather'd,
già son scrit - ti in ciel,
are writ down as on earth,
co - me nel
are writ down
già son scrit - ti in ciel,
are writ down as on earth,
co - me nel
are writ down
fio - re!
flowers,
Ah! non neha duopo il co - re, ah! non neha duopo il
Heralds of sunlight and showers, heralds of sunlight and
Ei mi rammen-ti a te, ei mi rammenti a te, ei mi ram-
Em - blems, my love, of thee, emblems, my love, of thee, emblems, my
vo - stro cor, scrit-ti in ciel, co - me nel
as on earth, Their fond vows in the sky
vo - stro cor, scrit-ti in ciel, co - me nel
as on earth, Their fond vows in the sky
p
cresc -

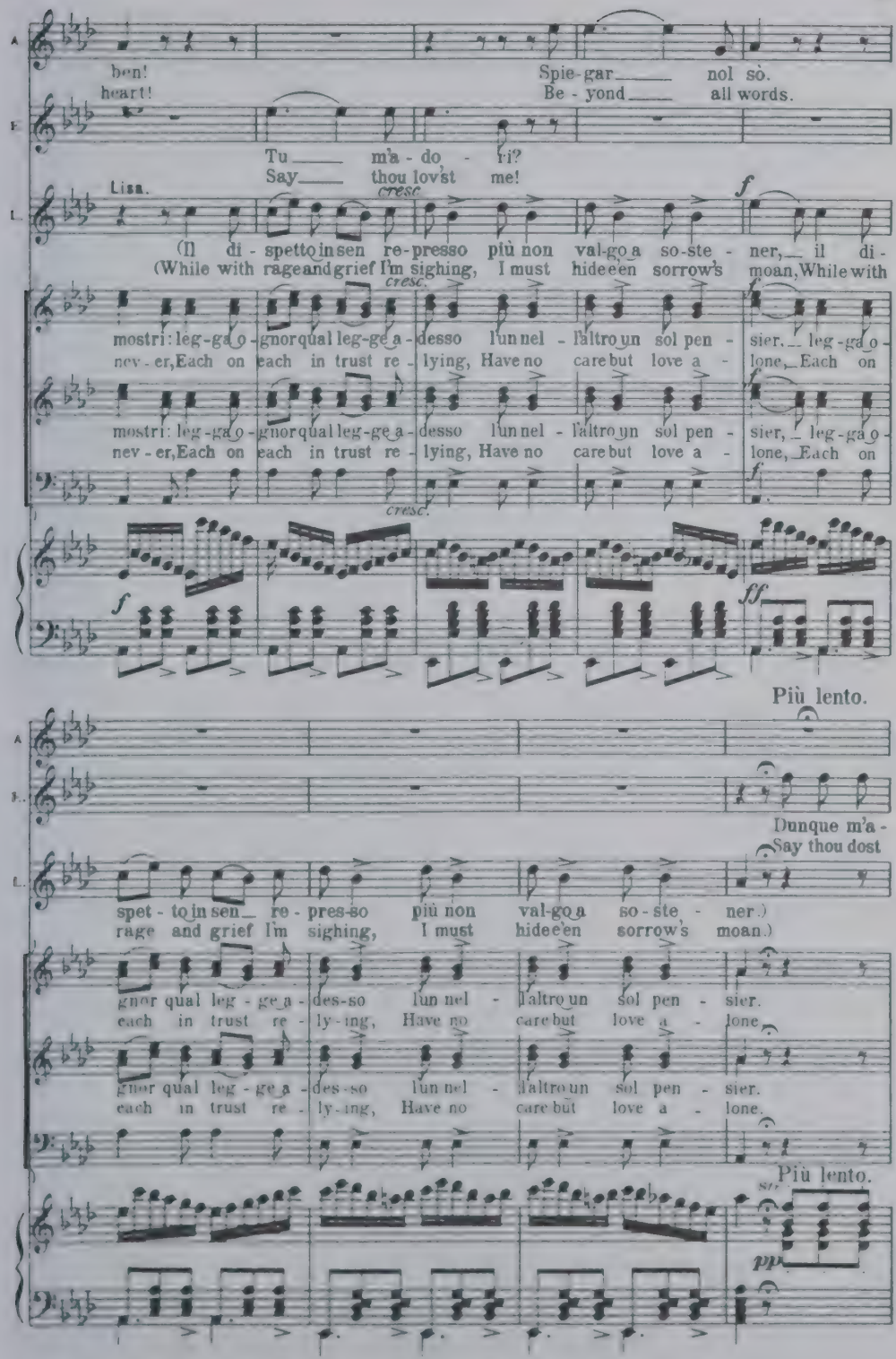

A.
E.
f
animando
co - re, ah! non ne ha d'uopo il co - re.
showers, heralds of sunlight and show - ers,
Ca - ro! dal dì che u-
Dear - est, this day u -
men-tia te, mi rammentia te.
love, of thee, yes, emblems of thee.
Ca - ra! dal dì che u-
Dear - est, this day u -
vo - stro cor, sì.
are writ down, yes.
Tutti
ff
pp col canto
Cl.
Str. pizz.
ni - va i no - stri, i no-stri co-ri un Di - - o,
nites us, To thee I have giv'n a faith true-heart - - ed,
Viole & Basses pizz.
con te ri-ma - se il mi - - o, il tuo con me re - stò, il tuo con
On earth no more be we part - - ed, my faith, my life are thine, my faith, my
pp
15693

Ossia
sì, re - - - - - stò con
er, yes, ev-er
A.
me, il tuo con me, sì, re - - - - stò con me.
life are thine for ev - er, yes, ev-ermore.
Ossia
sì, re - - - - - stò con
er, yes, ev-er
P.
me, il tuo con me, sì, re - - - - stò con me.
life are thine for ev - er, yes, ev-ermore.
p
Allegro.
Theresa with Sopranos.
Chorus.
Alexis with Basses.
Co-me nel vo - stro cor,
Yonder in heav'n a - bove,
Scrit-ti nel ciel già so - no,
Now are your vows re - cord-ed
Allegro.
Tutti
co-me nel vo - stro cor, co - me nel vo - stro
Yonder in heav'n a - bove, yon - der in heav'n a -
scritti nel ciel già so - no,
Now are your vows re - cord-ed
co-me nel vo - stro cor, co - me nel vo - stro
Yonder in heav'n a - bove, yon - der in heav'n a -


cor, co - me nel vo-stro cor, co - me nel vo-stro cor, sì.
bove, yon - der in heav'n a - bove, yon - der in heav'n a - bove, yes.
a piacere
p stentando
poco più moderato
a tempo
Allegretto.
con brio
cresc.
Amina.
Ah! vor - rei tro - var pa - ro - la a spie-
Oh that love a word could teach me, To ex-
rall. e dim. pp
smorz.
gar com' io t'a - do-ro! ma la vo - ce o mio te - so-ro, non ri -
press my soul's de - votion, Couldst thou but guess my e - motion, How my

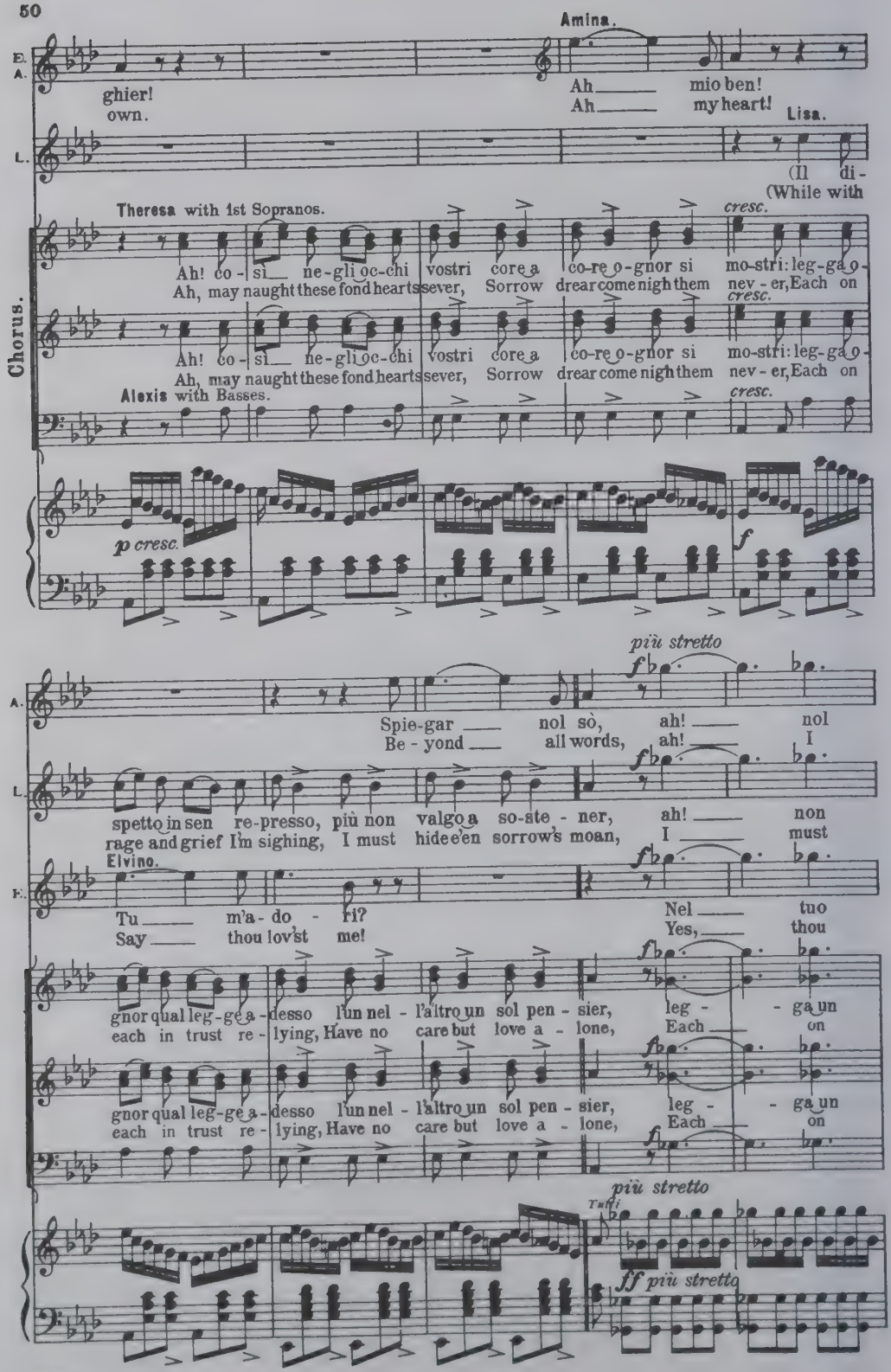

Elvine.
rall
a piacere
più animato
spon-de al mio pen - sier, ah no, no. Tutto, ah! tut - to in que - st'i - stan - te par - la a
heart is all thine own, all thine own. Yes, thy ten - der glance re - veals it, Ev - 'ry
più animato
pp col canto
pp Hns. sustain
me del fo - co on - d'ar - di: io lo leg - go ne' tuoi sguar - di, nel tuo
tone makes sweet con - fes - sion, All of love bear fond im - pres - sion, Yes, I
con abbandono
rall
a tempo
vez - zo lu - sin - ghier! L'al - ma
know thou art my own. Thus for
rall col canto
a tempo
mia nel tuo sem - bian - te ve - de ap - pien la tua scol - pi - ta, a lei
ev - er on thee gaz ing, Ah, what rap - ture, dream of heaven, To this
a piacere
vo - la, è in lei ra - pi - ta di dol - cez - za e di pia - cer! Tut - to ah!
treasure here to me giv - en, Grace ce - les - tial be ev - er shown, yes, ah


a tempo
E.
tutto in quest'i - stante parla a me del fo - co on d'ar-di: io lo leggo ne' tuoi
yes, thy tender glances, ev'ry tone makes sweet confes-sion, all of love bear fond im -
a tempo
con abbandono
stent.
a tempo
con abbandono
F.
sguardi, nel tuo vez - zo lu - singhier, io lo leg - go ne'_ tuoi sguardi, nel tuo
pression, yes, I know thou art my own, ev'ry tone makes sweet con-fes-sion, yes, I
col canto
pp a tempo secondando il canto
rall.
F.
vez - zo lu - singhier, io lo leg - go ne'_ tuoi sguardi, nel tuo vez - zo lu - sin -
know thou art my own, ev'ry tone makes sweet con-fes-sion, yes, I know thou art my
col canto
Amina.
A.
Ah!_____ mio
Ah!_____ my
F.
ghier!
own.
Chorus.
Theresa w. Sopr.
p
cresc.
Ah! co - si__ ne - gli occhi vostri core a co-re o - gnor si
Ah! may naught these fond hearts sev-er, Sorrow drear come nigh them
p
cresc.
Ah! co - si__ ne - gli occhi vostri core a co-re o - gnor si
Alexis w. Bass.
Ah! may naught these fond hearts sev-er, Sorrow drear come nigh them
p
cresc.
Vln.
p cresc.


ben!
heart!
Spie-gar nol sò.
Be - yond all words.
Tu m'a - do - ri?
Say thou lov'st me!
Lisa.
cresc.
f
(Il di - spetto in sen re-presso più non val-go a so-ste - ner, il di -
(While with rage and grief I'm sighing, I must hide e'en sorrow's moan, While with
mostri: leg-ga-gnor qual leg-ge a - desso l'un nel - l'altro un sol pen - sier. leg-ga-
nev - er, Each on each in trust re - lying, Have no care but love a - lone, Each on
ff
Più lento.
Dunque m'a -
Say thou dost
spet - to in sen re - pres-so più non val-go a so-ste - ner.)
rage and grief I'm sighing, I must hide e'en sorrow's moan.)
gnor qual leg - ge a - des-so l'un nel - l'altro un sol pen - sier.
each in trust re - ly-ing, Have no care but love a - lone.
pp

rall. a piacere
A.
Ah! la mia vo - ce...
Words cannot tell it,
ah! non ri - spon - de al mio pen -
Here it is pent with-in my
E.
do - ri?
love me!
Mio ca - ro be - ne!..
Oh my be - lov'd one!
rall. col canto
Tempo I.
A.
sier. Ah! vor - rei tro - var pa - ro - la a spie - gar co - m'io t'a -
heart, Oh that love a word could teach me To ex - press my soul's de -
pp
f smorz.
rall.
A.
do - ro! Ma la vo - ce o mio te - so - ro, non ri - spon - de al mio pen -
votion, Couldst thou but guess my e - motion, How my heart is all thine
f
pp
col canto
a piacere
Elvino.
Più animato.
A.
E.
sier, ah no, no. Tut - to ah! tut - to in que - st'i - stan - te par - la a me del fo - co on -
own, all thine own. Yes, thy ten - der glance re - veals it, Ev - 'ry tone makes sweet con -
pp
con abbandono
E.
d'ar - di: io lo leg - go ne' tuoi sguar - di, nel tuo vez - zo lu - sin -
fes - sion, All of love bear fond im - pres - sion, Yes, I know thou art my
col canto

a tempo
ghier!
own!
L'al-ma mia nel tuo sembian-te ve-de ap-
Thus for ev-er on thee gazing, Oh what
a tempo
pien la sua scol-pi-ta, a lei vo-la, è in lei ra-pi-ta di dol-
rap-ture, dream of heaven, To this treasure here to me giv-en Grace ce-
a piacere
a tempo
cez-za e di pia-cer... Tut-to ah! tut-to in que-st'i-stan-te par-la a
les-tial be ev-er shown. Yes, ah yes, thy ten-der glances, Ev-'ry
a tempo
con abbandono
me del fo-co on-dar-di: io lo leg-go ne' tuoi sguardi, nel tuo
tone makes sweet con-fes-sion, All of love bear fond im-pression, Yes, I
col canto
stent.
a tempo
con abbandono
vez-zo lu-sin-ghier, io lo leg-go ne' tuoi sguar-di, nel tuo
know thou art my own; ev-'ry tone makes sweet con-fes-sion, yes, I
pp
a tempo
rall
vez-zo lu-sin-ghier, io lo leg-go ne' tuoi sguardi, nel tuo vez-zo lu-sin-
know thou art my own; ev'ry tone makes sweet con-fession, yes, I know thou art my
col canto

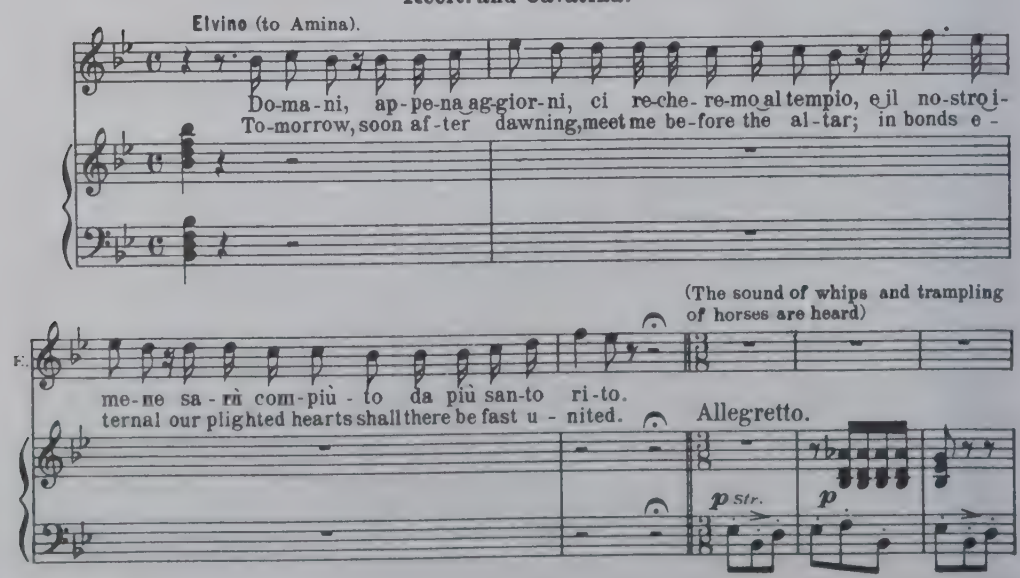

Amina.
ghier!
own.
Ah_____ mio ben!
Ah_____ my heart!
Lisa.
(Il di-
(While with
Theresa with 1st Sopranos.
cresc.
Ah! co - si_ ne - gli oc - chi vostri core a co - re o - gnor si mo - stri: leg - ga o -
Ah, may naught these fond hearts sever, Sorrow drear come nigh them nev - er, Each on
Chorus.
Alexis with Basses.
p cresc.
f
più stretto
Spie - gar_____ nol sò, ah! nol
Be - yond_____ all words, ah! I
spetto in sen re - presso, più non valgo a so - ste - ner, ah! non
rage and grief I'm sighing, I must hide e'en sorrow's moan, I must
Elvino.
Tu_____ m'a - do - ri?
Say_____ thou lov'st me!
Nel_____ tuo
Yes,_____ thou
gnor qual leg - ge a - desso l'un nel - l'altro un sol pen - sier, leg - ga un
each in trust re - lying, Have no care but love a - lone, Each on
più stretto
Tutti
ff più stretto

A
so spie - gar,
am thine own,
spie - - -
thine
L
val - go oh Di - o!
hide my sor - row,
a so - ste -
yes, I must
F
vez - - zo io lo leg - go, nel tuo vez - zo lu - sin -
art my own, yes, thy heart is all my own, is all my
sol pen - sie - ro,
each re - ly - ing,
leg - ga
Have no
sol pen - sie - ro,
each re - ly - ing,
leg - ga
Have no
A
gar.
own.
L
ner, a so - ste - ner, a so - ste - ner,
hide e'en sor - row's moan, yes, I must hide
F
ghier, ah! nel tuo vez - zo lu - sin - ghier,
own, ah, yes, thy heart is all my own,
sol, un sol pen - sier, un sol pen - sier,
thought but love a - lone, no, have no thought
sol, un sol pen - sier, un sol pen - sier,
thought but love a - lone, no, have no thought

L.
a so - ste - ner!)
e'en sor - rows moan!)
E.
nel tuo vez - zo lu - singhier!
yes, thy heart is all myown!
un sol pen - sier!
but love a - lone!
un sol pen - sier!
but love a - lone!
ff

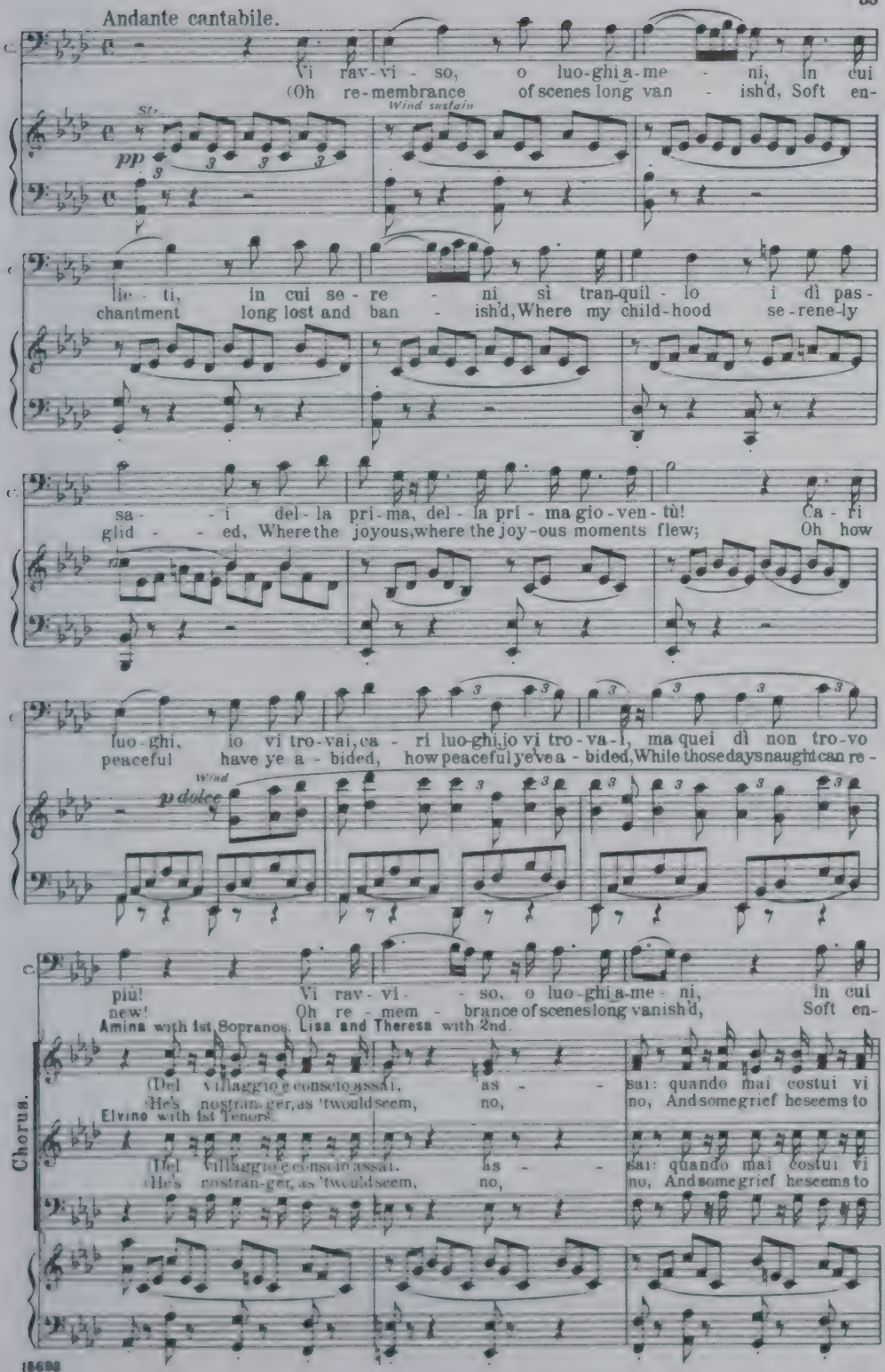
Nº 6. "Vi ravviso, o luoghi ameni."

Recit. and Cavatina.

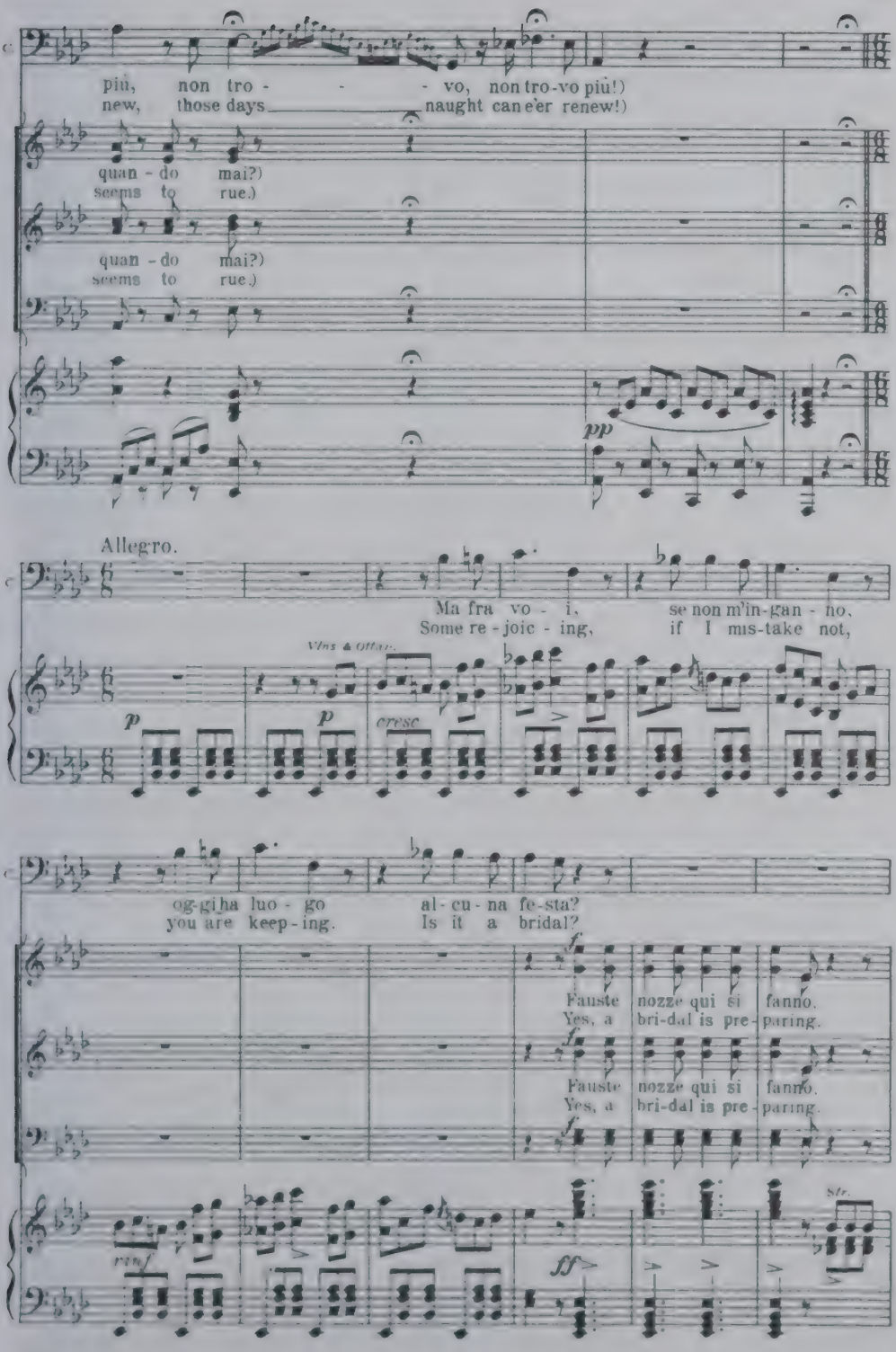

Elvino (to Amina).
Do-ma-ni, ap-pe-na ag-gior-ni, ci re-che- re-mo al tempio, e il no-stro i-
To-morrow, soon af-ter dawning, meet me be-fore the al-tar; in bonds e -
(The sound of whips and trampling of horses are heard)
E.
me-ne sa-rà com-più - to da più san-to ri-to.
ternal our plighted hearts shall there be fast u - nited.
Allegretto.
p str.
p

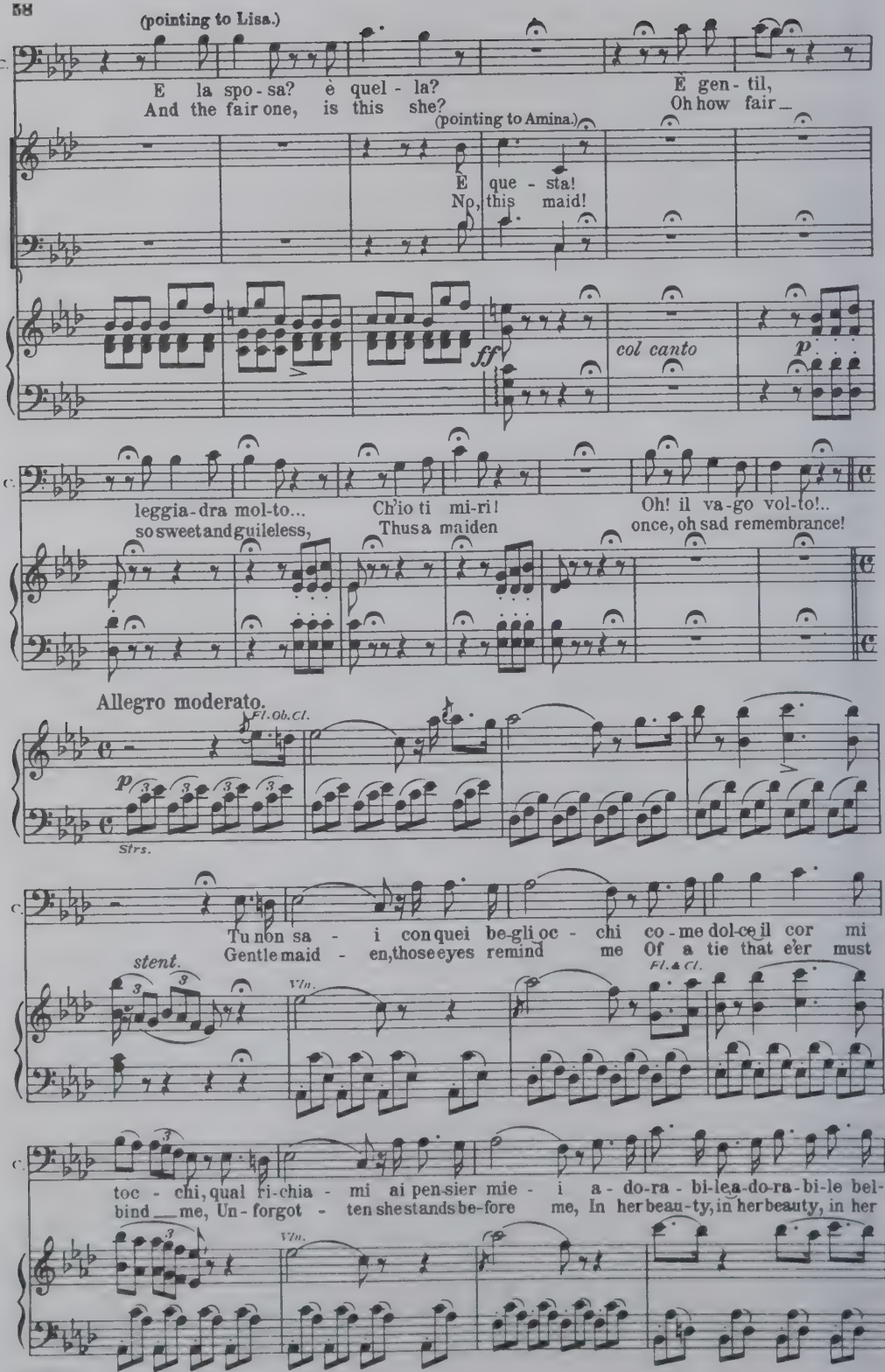
Amina.
Qual ru - mo - re!
What com - mo - tion!
Un fo - re - stie - re!
Some no-ble stranger!
Chorus.
Ca - val - li!
A horseman!
Allegretto.
(all run to the back to see who is arriving)
p
pp
cresc
dim.
(Enter Count Rodolpho, in travelling
costume; the stage gradually darkens during the following.)
mancando
Recit. Count (at back of stage).
Co-me no-io-so e lun-go il cammin mi sem-bro!
'Twas a fa-tiguing journey, I am glad it is o'er!
Tempo I.
(coming forward) Recit.
Lisa.
Distan - te an - co - ra dal ca-stel siam no-i? Tre mi-glia, e
How far be - yond this is it to the castle? Three miles, Sir, it

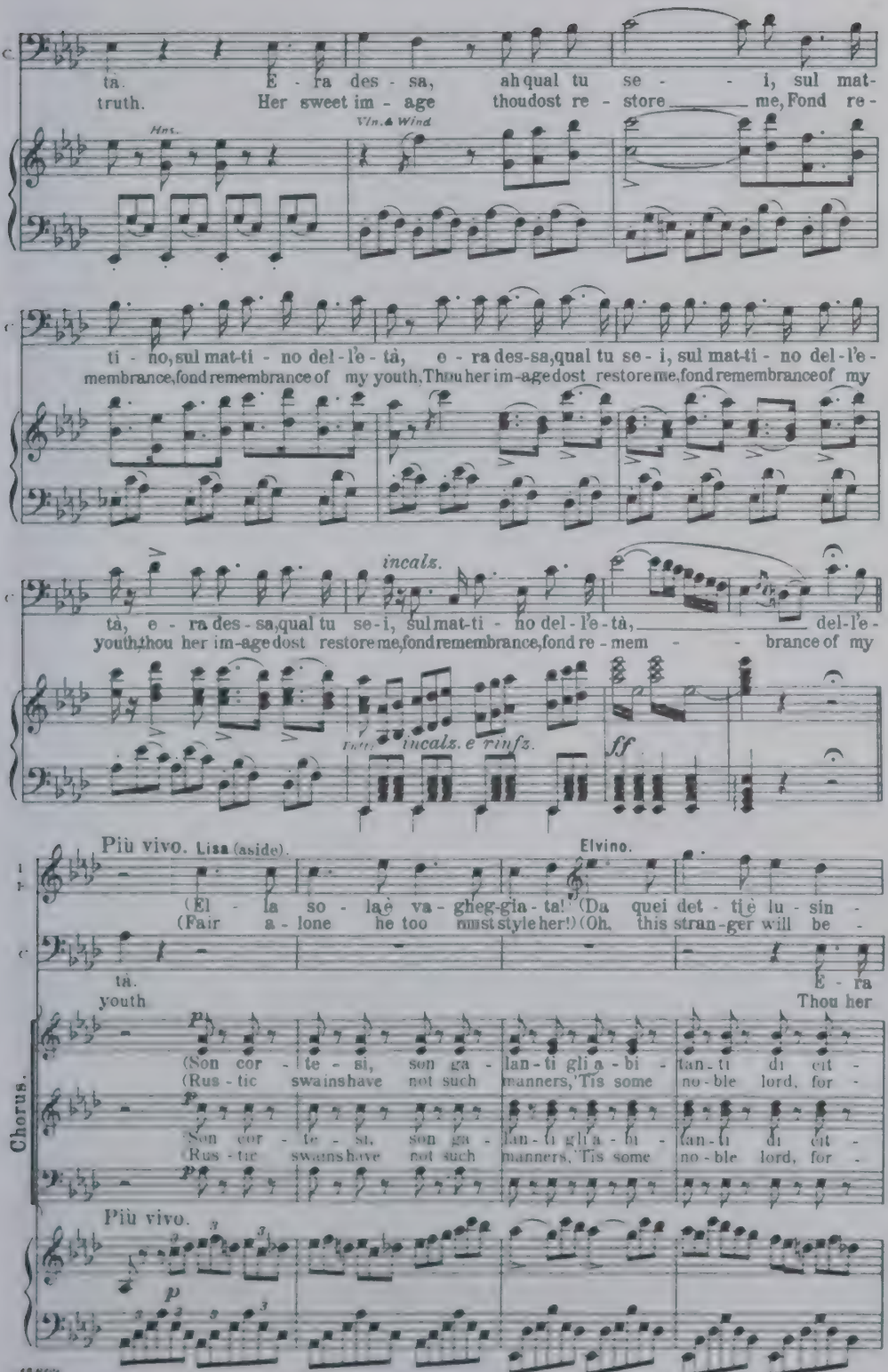
giun-ti non vi sa-re-ste che a not-te o-scu-ra, tan-to al-pe-stre è la
may be, or e-ven longer; And in the dark-ness on the steep mountain-
pp
Count.
vi-a. Fi-no a do-ma-ni qui po-sar vi con-si-glio. E lo de-si-o.
pathway 'tis not safe trav'ling; rest you here till to-morrow, I will, and gladly.
f
Count
(looking at the inn).
Lisa.
Av-vi al-ber-go al vil-lag-gio? Ec-co-vi il mi-o. Quel-lo?
There's an inn in the vil-lage? Mine, at your ser-vice. This one?
Tutti
f
Lisa.
Andante.
Count.
Ah! lo co-no-sco. Voi, si-gnor?
I re-collect it. You, good sir?
Il mu-
Yes, that
sotto voce
Chorus.
Quello!
That one!
(Costui chi fi-a?)
(Who is this stranger?)
sotto voce
Quello!
That one!
(Costui chi fi-a?)
(Who is this stranger?)
sotto voce
Andante.
pp
col canto
li-no... il fon-te... il bo-sco... e vi-cin la fat-to-ri-a!..
mill-stream, yon fountain, those meadows, ev-'ry homestead so fa-mi-liar!
pp


Andante cantabile.
Vi rav-vi - so, o luo-ghi a-me - ni, in cui
(Oh re-membrance of scenes long van - ish'd, Soft en-
Str.
Wind sustain
pp
lie - ti, in cui se - re - ni si tran-quil - lo i dì pas-
chantment long lost and ban - ish'd, Where my child-hood se-rene-ly
sa - i del-la pri-ma, del - la pri - ma gio-ven-tù! Ca - ri
glid - ed, Where the joyous, where the joy-ous moments flew; Oh how
luo-ghi, io vi tro-vai, ca - ri luo-ghi, io vi tro-va-i, ma quei dì non tro-vo
peaceful have ye a - bided, how peaceful ye've a - bided, While those days naught can re -
Wind
p dolce
più! Vi rav-vi - so, o luo-ghi a-me - ni, in cui
new! Oh re - mem - brance of scenes long vanish'd, Soft en-
Amina with 1st Sopranos. Lisa and Theresa with 2nd.
Chorus.
(Del villaggio e conscio assai, as - sai: quando mai costui vi
He's nostran-ger, as 'twould seem, no, no, And some grief he seems to
Elvino with 1st Tenors.
Del villaggio e conscio assai, as - sai: quando mai costui vi
He's nostran-ger, as 'twould seem, no, no, And some grief he seems to

C.
lie - - ti i dì pas-sa - i del - la pri-ma gio-ven-tù.
chant - ment long-lost and banish'd, Where the joyous moments flew.
fu? vi fu, co - stui vi fu? Ah, quando mai costui vi
rue, some grief he seems to rue, ah yes, some grief he seems to
fu? vi fu, co - stui vi fu? Ah, quando mai costui vi
rue, some grief he seems to rue, ah yes, some grief he seems to
Vlns.
pp
f
a tempo
C.
Ca-ri luo-ghi, io vi tro-vai, ca - ri luoghi, io vi tro-vai, ma quei dì non tro-vo
Oh how peaceful have ye a - bided, how peaceful ye've a-bided, While those days naught can re-
fu? Quan - do mai vi
rue. He's no stran - ger,
fu? Quan - do mai vi
rue. He's no stran - ger,
a tempo
Wind
più, ca - ri luoghi, io vi tro-vai, ma quei dì non tro-vo più, non tro - vo
new, ah, in peace ye have a-bided, While those days naught can re-new, naught can re -
fu co - - stui? vi fu co - stui?
as 'twould seem, some grief he seems,
fu co - - stui? vi fu co - stui?
as 'twould seem, some grief he seems,

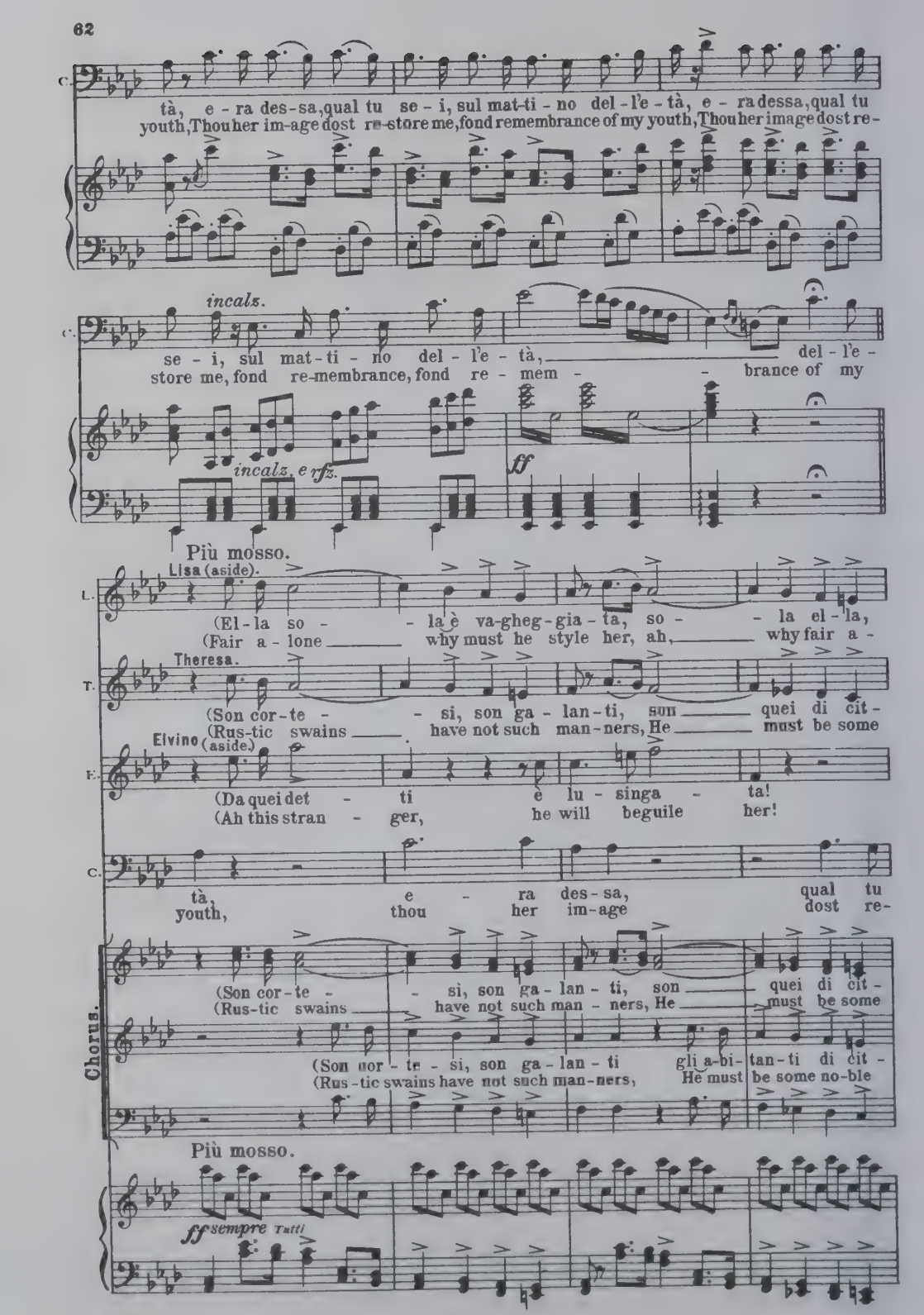

più, non tro - - - vo, non tro-vo più!)
new, those days naught can e'er renew!)
quan - do mai?)
seems to rue.)
quan - do mai?)
seems to rue.)
pp
Allegro.
Ma fra vo - i, se non m'in-gan - no,
Some re - joic - ing, if I mis-take not,
Vlns & Offar.
p
p
cresc
og-gi ha luo - go al - cu - na fe-sta?
you are keep - ing. Is it a bridal?
f
Fauste nozze qui si fanno.
Yes, a bri-dal is pre - paring.
f
Fauste nozze qui si fanno.
Yes, a bri-dal is pre - paring.
f
cresc
ff
Str.


(pointing to Lisa.)
E la spo - sa? è quel - la?
And the fair one, is this she?
È gen - til,
Oh how fair
(pointing to Amina.)
È que - sta!
No, this maid!
ff
col canto
p
leggia - dra mol - to...
so sweet and guileless,
Ch'io ti mi - ri!
Thus a maiden
Oh! il va - go vol - to!..
once, oh sad remembrance!
Allegro moderato.
Fl. Ob. Cl.
p
Strs.
Tu non sa - i con quei be - gli oc - chi co - me dol - ce il cor mi
Gentle maid - en, those eyes remind me Of a tie that e'er must
stent.
Vln.
Fl. & Cl.
toc - chi, qual ri - chia - mi ai pen - sier mie - i a - do - ra - bi - le a - do - ra - bi - le bel -
bind me, Un - forgot - ten she stands be - fore me, In her beau - ty, in her beauty, in her
Vln.


ta. E - ra des - sa, ah qual tu se - - i, sul mat-
truth. Her sweet im - age thou dost re - store me, Fond re-
Hns.
Vln. & Wind
ti - no, sul mat-ti - no del - l'e - tà, e - ra des-sa, qual tu se - i, sul mat-ti - no del - l'e -
membrance, fond remembrance of my youth, Thou her im-age dost restore me, fond remembrance of my
incalz.
tà, e - ra des - sa, qual tu se - i, sul mat-ti - no del - l'e - tà, del - l'e -
youth, thou her im-age dost restore me, fond remembrance, fond re - mem - brance of my
Fair incalz. e rinfz.
ff
Più vivo. Lisa (aside).
Elvino.
(El - la so - la è va - gheg-gia - ta! (Da quei det - ti è lu - sin -
(Fair a - lone he too must style her!) (Oh, this stran-ger will be -
tà.
youth
E - ra
Thou her
Chorus.
(Son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
(Rus - tic swains have not such manners, 'Tis some no - ble lord, for -
Più vivo.
p

Lisa (aside).
Elvino (aside).
E. L. E.
ga - ta!) (El - la so - la è va - gheg-gia - ta!) (Da quei det - ti, da quei
guile her!) (Fair a - lone he too must style her!) (Oh, this stran - ger will be -
C.
des - sa sul matti - no del - l'e-
im - age dost restore me, gen - tle
cresc.
tà, sì, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
sooth, No, rus - tic swains have not such manners, 'Tis some no - ble lord, for -
cresc.
tà, sì, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
sooth, No, rus - tic swains have not such manners, 'Tis some no - ble lord, for -
cresc.
cresc.
Lisa (aside).
Elvino (aside).
E. L. E.
det - ti!) (El - la so - la è va - gheg-gia - ta!) (Da quei det - ti è lu - sin -
guile her!) (Fair a - lone he too must style her!) (Oh, this stran - ger will be -
C.
tà, Ah! che io ti mi - ri!
maid, Ah! oh what re-semblance,
f
tà, sì, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
sooth, no, rus - tic swains have not such manners, 'tis some no - ble lord, for -
f
tà, sì, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
sooth, no, rus - tic swains have not such manners, 'tis some no - ble lord, for -
f
ff

ga - ta!)
guile her!)
Tempo I.
Ah! qual vol - to! Tu non sa - i, con quei begli oc - chi co-me
what resemblance! Gentle maid - en, those eyes remind me Of a
ta.)
sooth.)
ta.)
sooth.)
ta.)
sooth.)
Tempo I.
p
dol - ce il cor mi toc - chi, qual ri - chia - mi ai pen-sier
tie that e'er must bind me, Un - for - got - ten she stands be-
mie - i a - do - ra - bi-le, a-do-ra - bi-le bel - ta. E - ra
fore me, In her beau - ty, in her beau-ty, in her truth. Her sweet
des - sa, ah qual tu se - i, sul mat - ti - no, sul mat-ti - no del - l'e-
im-age thou dost re - store me, Fond re-membrance, fond remembrance of my

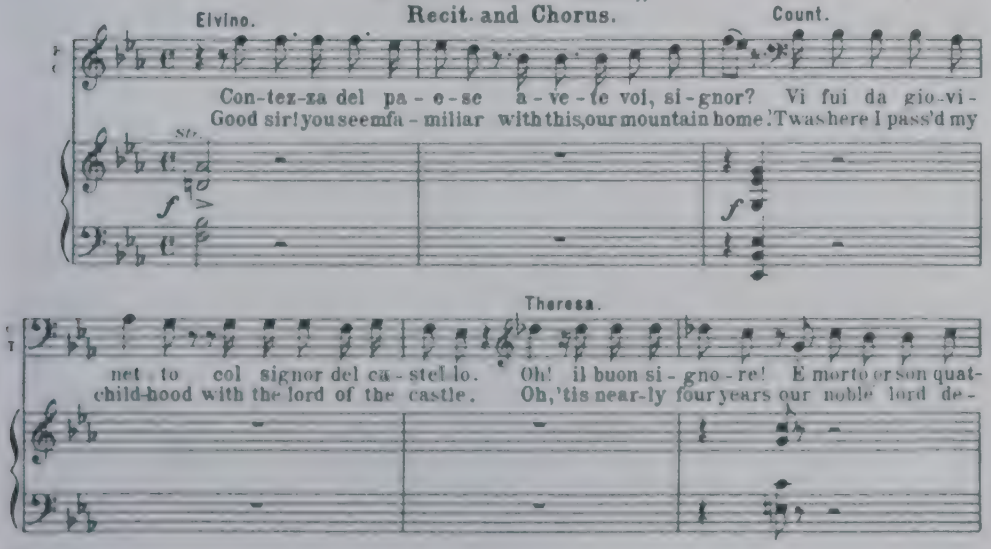

tà, e - ra des-sa, qual tu se - i, sul mat-ti - no del - l'e - tà, e - ra dessa, qual tu
youth, Thou her im-age dost re-store me, fond remembrance of my youth, Thou her image dost re-
incalz.
se - i, sul mat - ti - no del - l'e - tà, del - l'e -
store me, fond re-membrance, fond re - mem - brance of my
incalz. e rfz.
ff
Più mosso.
Lisa (aside).
(El - la so - la è va-gheg-gia - ta, so - la el - la,
(Fair a - lone why must he style her, ah, why fair a -
Theresa.
(Son cor - te - si, son ga - lan - ti, son quei di cit -
(Rus-tic swains have not such man-ners, He must be some
Elvino (aside).
(Da quei det - ti è lu - singa - ta!
(Ah this stran - ger, he will beguile her!
tà, e - ra des - sa, qual tu
youth, thou her im-age dost re-
Chorus.
(Son cor - te - si, son ga - lan - ti, son quei di cit -
(Rus-tic swains have not such man - ners, He must be some
(Son cor - te - si, son ga - lan - ti gli a-bi- tan-ti di cit -
(Rus-tic swains have not such man-ners, He must be some no-ble
Più mosso.
ff sempre Tutti

sol, el - la
lone, fair a -
tà, di cit -
lord, yes some
è lu - sin - ga -
he will be - guile
se - i, sul mat - ti - no del - l'e - tà, del - l'e -
store me, fond re - membrance, fond re - membrance of my
tà, di cit -
lord, yes, some
tà, si, gli a - bi - tan - ti di cit tà, di cit -
lord, yes, he must be some no - ble lord, yes, some
sol, el - la so - la è va-gheg-gia - ta, so - la el - la,
lone, fair a - lone why must he style her, ah, why fair a -
tà, son cor - te - si, son ga - lan - ti, son quei di cit -
lord, Rustic swains have not such man - ners, he must be some
ta! Da quei det - ti è lu - sin-ga - ta!
her! Ah, this stran - ger, he will beguile her!
tà, e - ra des - sa, qual tu
youth, Thou her im-age dost re-
tà, son cor - te - si, son ga - lan - ti, son quei di cit -
lord, Rustic swains have not such man - ners, He must be some
tà, son cor - te - si, son ga - lan - ti gli a - bi - tan - ti di cit -
lord; Rus - tic swains have not such man - ners, He must be some no - ble

L. sol, lone, el - la why, ah
T. tà, lord, di cit - yes, some
E. è lu-sin-ga - he will be - guile
C. se - i, sul mat - ti - no del - l'e - tà, del - l'e - store me, fond re - membrance, fond re - mem - brance of my
tà, lord, di cit - yes, some
tà, sì, gli a - bi - tan - ti di cit - tà, di cit - lord, yes, he must be some no - ble lord, yes, some
L. sol, ah, el - la sol, ah, el - la why, why fair a - lone, why fair a -
T. ta, sì, gli a - bi - tan - ti di cit - lord, yes, he must be some no - ble
E. ta, ah, da quei det - ti è lu - sin - her, Ah, yes, I fear this stran - ger
C. tà, sì, del - l'e - tà, sì, del - l'e - youth, yes, fond re - mem - brance, fond re -
tà, sì, gli a - bi - tan - ti di cit - lord, yes, he must be some no - ble
tà, sì, gli a - bi - tan - ti di cit - lord, yes, he must be some no - ble

sol, ah, el - la sol!)
lone, why fair a - lone!)
tà, lo son, lo son.)
lord, some no - ble lord)
ga - ta, ah sì, ah sì!)
will be - guile her!)
tà, del - l'e - tà!
mem - brance of my youth.
tà, lo son, lo son.)
lord, some no - ble lord.)
tà, lo son, lo son.)
lord, some no - ble lord.)

Nº 7. "A fosco cielo.,,


Elvino.
Recit. and Chorus.
Count.
Con-tez-za del pa - e - se a - ve - te voi, si - gnor? Vi fui da gio-vi-
Good sir! you seem fa - miliar with this, our mountain home! Twas here I pass'd my
Str.
f
f
Theresa.
net - to col signor del ca - stel - lo. Oh! il buon si - gno - re! È morto or son quat-
child-hood with the lord of the castle. Oh, 'tis near-ly four years our noble lord de-

Count. Theresa.

T. C.

tr'anni! E ne ho do - lo - re! E-gli mi a-mò qual figlio. Ed un figlio egli a-
part-ed. I grieve to hear it, he was to me a father. Once a fair son he

pp lento *p*

T.

ve - a; ma dal ca-stel-lo sparve il gio-vane un dì, ne più no - vella n'ebbe l'afflit-to
cherish'd, who from the castle dis - appear'd, none knew how; the sorrowing father ne'er of his child had

Count. Lisa.

T. C. L.

padre. A' suoi congiun-ti nuova jo ne reco, e cer - ta. Ei vi - ve. E
tidings. News of the lost one I bear un-to the Coun-tess; he lives yet. And

f

Count.

L. C.

quando al-la ter - ra na - ti - a fa - rà ri - tor - no? Lo ve -
will he return to his mother, good sir, oh tell us? Soon you

Chorus. SOPR. & ALTO.

Cia-scun lo bra-ma.
All hearts de-sire it.

TEN. & BASS.

Cia-scun lo bra-ma.
All hearts de-sire it.

p *f*

(The stage is growing darker; the sound of the shepherd's pipe is heard on the hills, recalling the herds to their folds.)

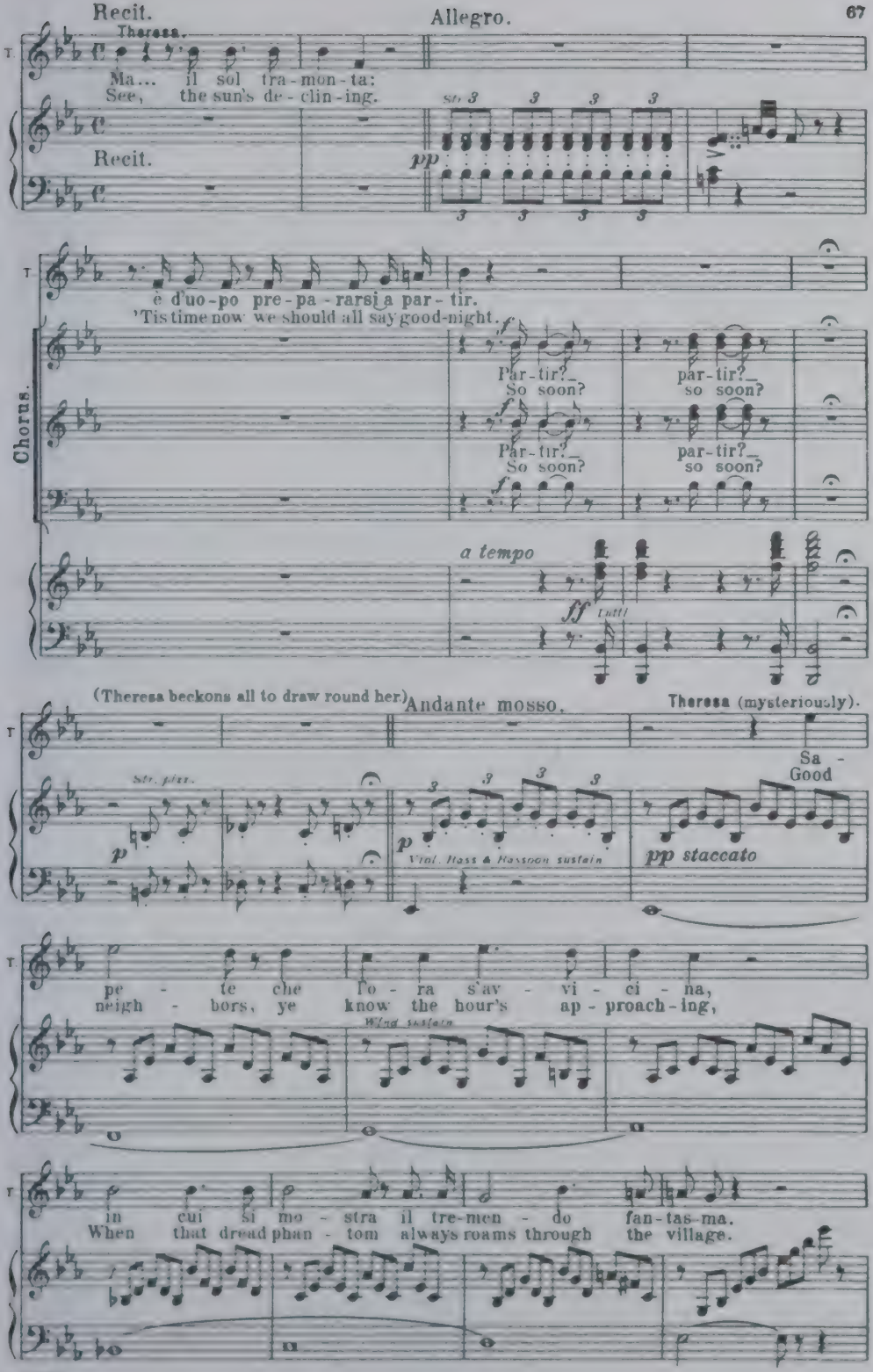
C.

drete un gior-no.
all shall know it.

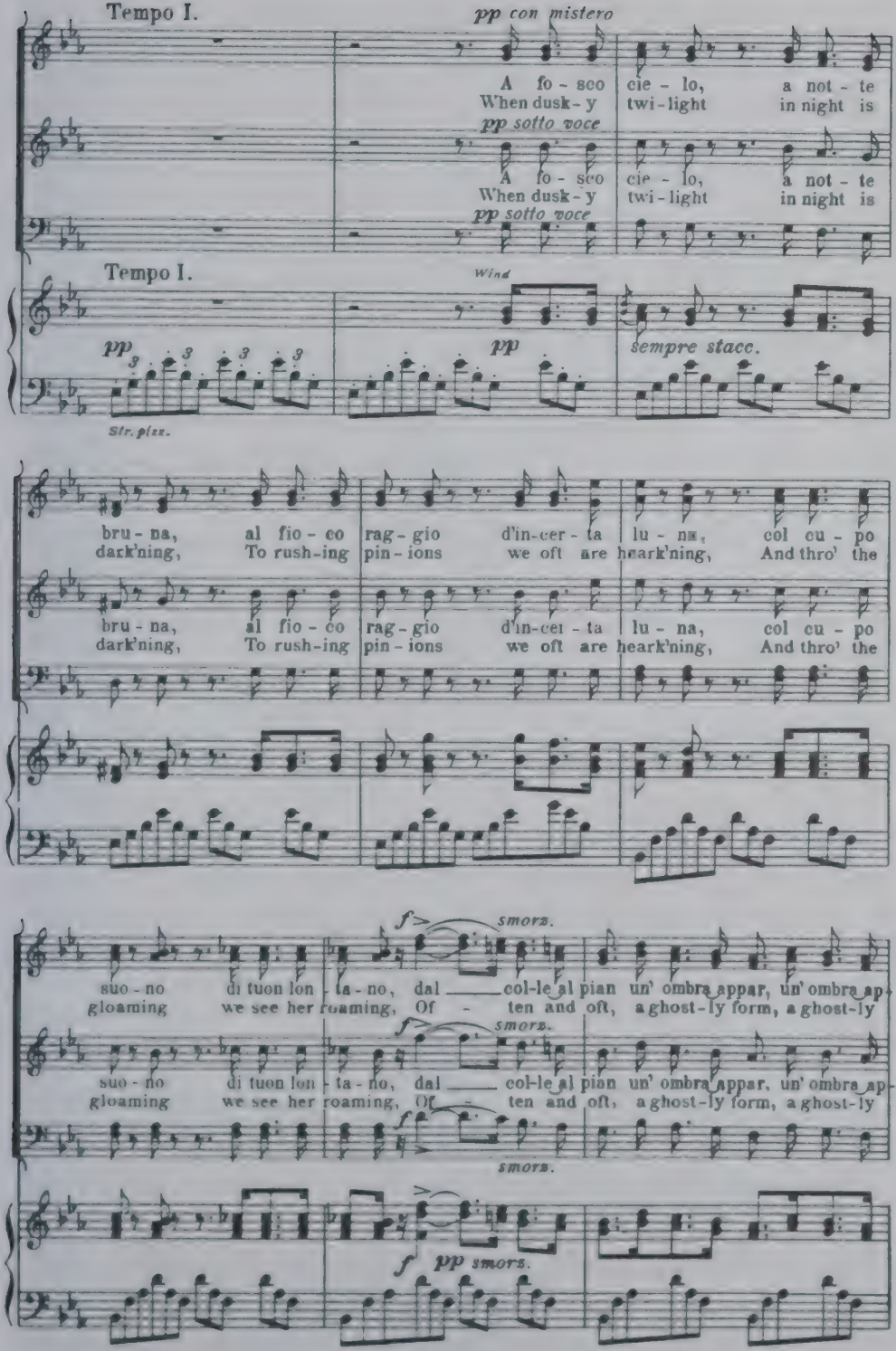
Andante mosso.

Horns.

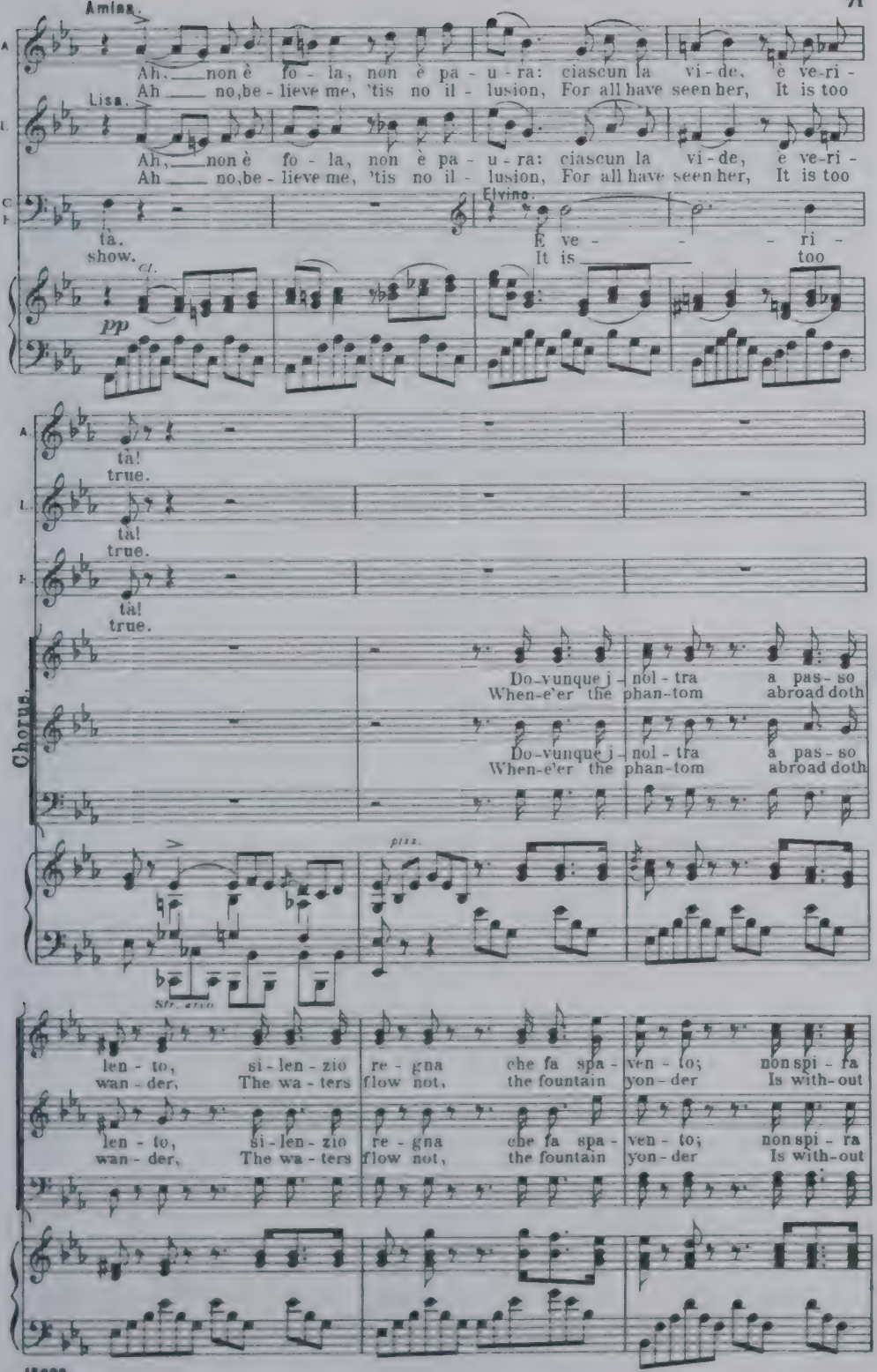
pp

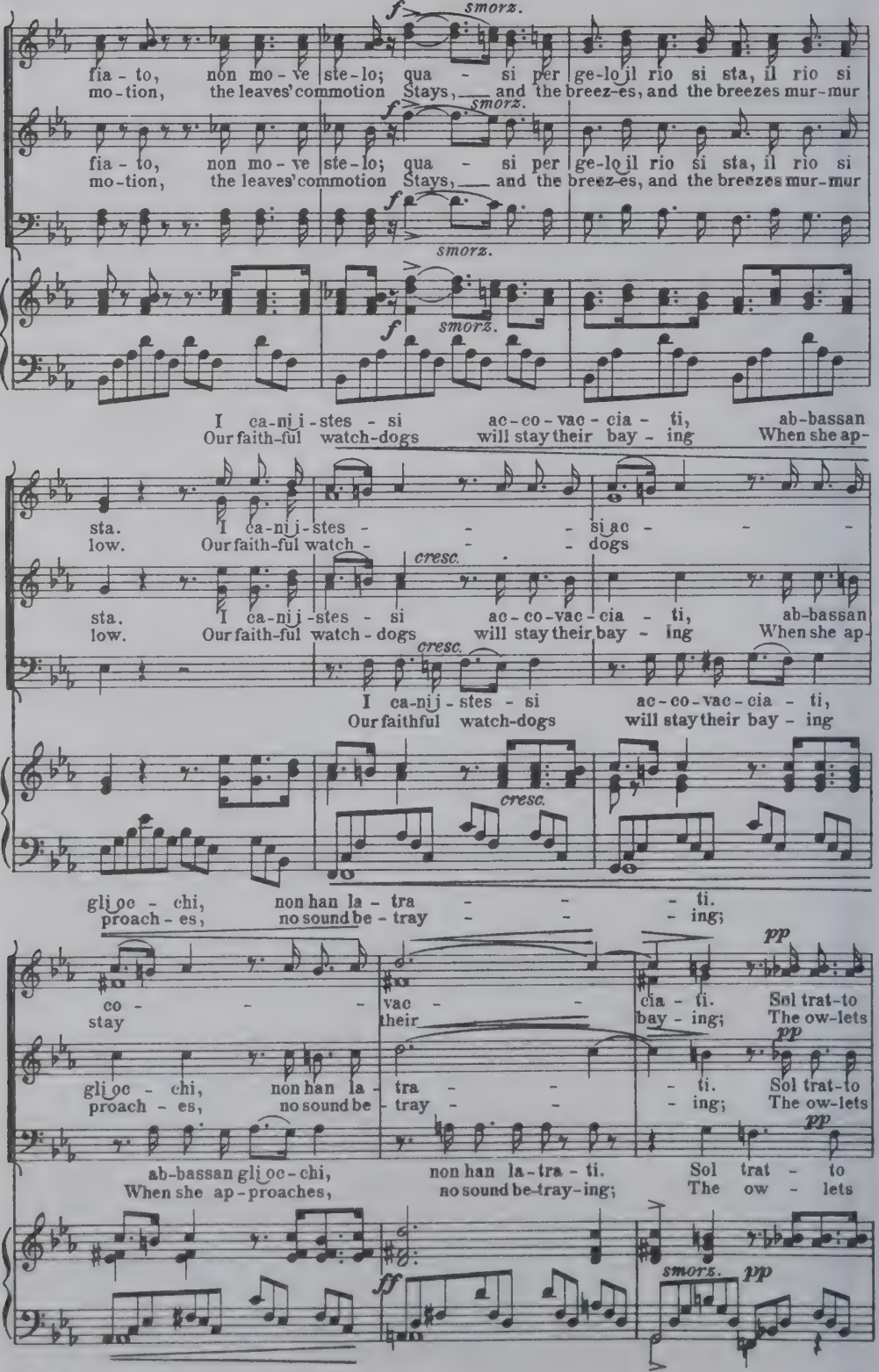

Recit.
Allegro.
Theresa.
Ma... il sol tra-mon-ta:
See, the sun's de-clin-ing.
Recit.
pp
è d'uo-po pre-pa-rarsi a par-tir.
'Tis time now we should all say good-night.
Chorus.
Par-tir?
So soon?
par-tir?
so soon?
a tempo
ff
Until
(Theresa beckons all to draw round her)
Andante mosso.
Theresa (mysteriously).
Sa-
Good
Str. pizz.
p
Viol. Bass & Bassoon sustain
pp staccato
pe-te che l'o-ra s'av-vi-ci-na,
neigh-bors, ye know the hour's ap-proach-ing,
Wind sustain
in cui si mo-stra il tre-men-do fan-tas-ma.
When that dread phan-tom always roams through the village.

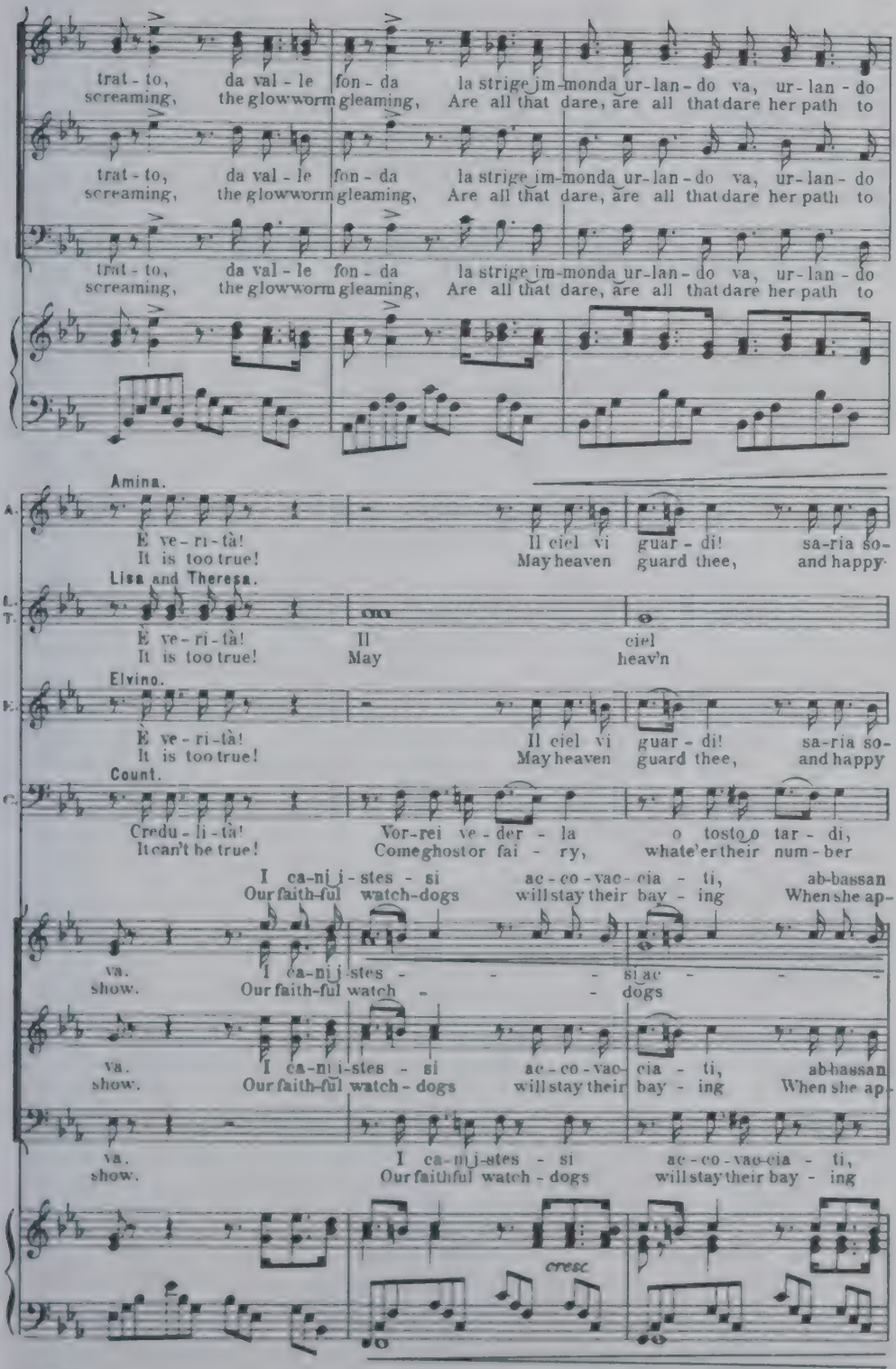
Count.
C.
Qual fan-tasma?
Pray what phantom?
sotto voce
E ve-ro, è ve - ro!
Yes, yes, we know it,
è ve-ro, è ve - ro!
yes, yes, we know it!
Amina.
E un mi-
'Tis a
Elvino.
Chorus.
E ve-ro, è
Yes, yes, we
ve - ro!
know it,
è vero, è
yes, yes, we
ve-ro!
know it!
E un mi-
'Tis a
Fl.
Vl. arco.
Fl.
Vln.
p
Theresa, and Lisa with Chorus.
ff
ste-ro, un og-get-to d'or - ror!
mys-te-ry, a ter-ror to all.
and Alexis with Chorus.
ste-ro, un og-get-to d'or - ror!
mys-te-ry, a ter-ror to all.
Fol - li - e!
What fol-ly!
Theresa with Sopranos.
pp sotto voce
Che di - te?
Beware, sir,
cresc.
ff Tutti
Ob. & Cl.
pp
Cor. & Hssn.
(All draw round the Count.)
Nar-ra-te.
What is it?
pp
f
Se sa - pe - ste, si-gnor..
or some ill may be-fall.
U - di - te.
Oh lis-ten,
Se sa - pe - ste, si-gnor...
or some ill may be-fall.
U - di - te.
Oh lis-ten,
Str.
ff Tutti
pp


Tempo I.
pp con mistero
A fo - sco cie - lo, a not - te
When dusk - y twi - light in night is
pp sotto voce
A fo - sco cie - lo, a not - te
When dusk - y twi - light in night is
pp sotto voce
Tempo I.
Wind
pp
pp
sempre stacc.
Str. pizz.
bru - na, al fio - co rag - gio d'in-cer - ta lu - na, col cu - po
dark'ning, To rush-ing pin - ions we oft are hark'ning, And thro' the
bru - na, al fio - co rag - gio d'in-cer - ta lu - na, col cu - po
dark'ning, To rush-ing pin - ions we oft are hark'ning, And thro' the
f smorz.
suo - no di tuon lon - ta - no, dal col-le al pian un' ombra appar, un' ombra ap
gloaming we see her roaming, Of - ten and oft, a ghost-ly form, a ghost-ly
f smorz.
suo - no di tuon lon - ta - no, dal col-le al pian un' ombra appar, un' ombra ap
gloaming we see her roaming, Of - ten and oft, a ghost-ly form, a ghost-ly
f smorz.
f pp smorz.

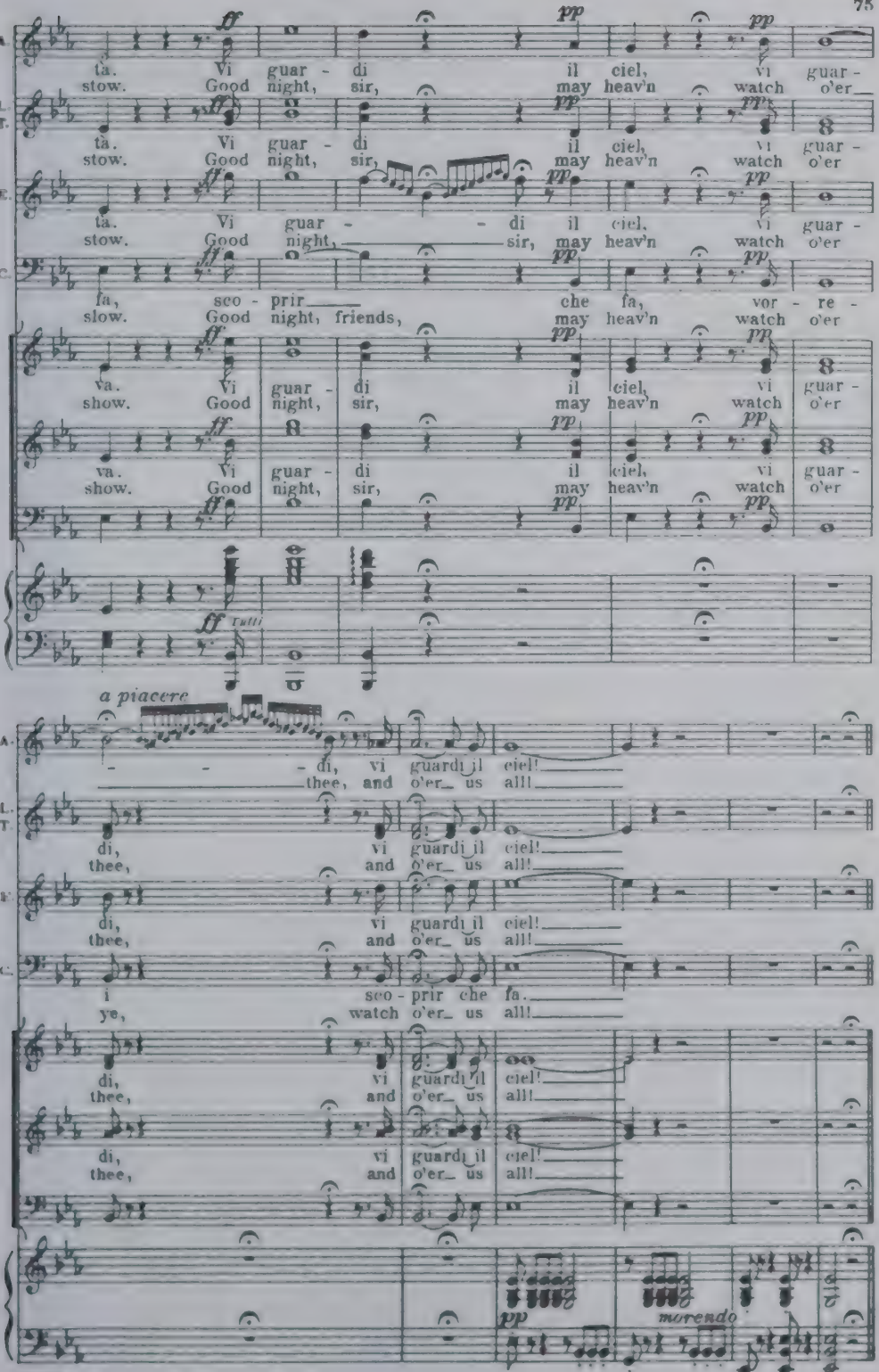
par, sì. In bianco av-vol-ta len-zuol ca-den-te, col crin di-
form, yes. Her snow-y gar-ment behind her trail-ing, Her sto-ny
par, sì. In bianco av-vol-ta len-zuol ca-den-te, col crin di-
form, yes. Her snow-y gar-ment behind her trail-ing, Her sto-ny
sciol-to, con occhio ar-den-te, qual den-sa neb-bia dal ven-to
fea-tures sometimes un-veil-ing, Her solemn glanc-es our dread en-
sciol-to, con occhio ar-den-te, qual den-sa neb-bia dal ven-to
fea-tures sometimes un-veil-ing, Her solemn glanc-es our dread en
Count.
C.
Ve la di-
What you're de-
f smorz.
mos-sa, a- -vanza in-grossa, immen-sa par, immen-sa par.
tranc-es, Woe's him who falls beneath her charm, beneath her charm.
f
mos-sa, a- -vanza in-grossa, immen-sa par, immen-sa par.
tranc-es, Woe's him who falls beneath her charm, beneath her charm.
f
smorz.
f pp smorz.
C.
pin-ge, ve la fi-gu-ra la vo-stra cie-ca cre-du-li-
scrib-ing is but de-lu-sion, A heat-ed fan-cy your tale doth


Amina.
Ah, non è fo - la, non è pa - u - ra: ciascun la vi - de, è ve-ri -
Ah no, be - lieve me, 'tis no il - lusion, For all have seen her, It is too
Lisa.
Ah, non è fo - la, non è pa - u - ra: ciascun la vi - de, è ve-ri -
Ah no, be - lieve me, 'tis no il - lusion, For all have seen her, It is too
Elvino.
tà.
show.
E ve - - - ri -
It is too
Cl.
pp
tà!
true.
tà!
true.
tà!
true.
Chorus.
Do-vunque j - nol - tra a pas - so
When-e'er the phan-tom abroad doth
Do-vunque j - nol - tra a pas - so
When-e'er the phan-tom abroad doth
pizz.
Str. arco
len - to, si - len - zio re - gna che fa spa - ven - to; non spi - ra
wan - der, The wa - ters flow not, the fountain yon - der Is with-out
len - to, si - len - zio re - gna che fa spa - ven - to; non spi - ra
wan - der, The wa - ters flow not, the fountain yon - der Is with-out


f smorz.
fia - to, non mo - ve ste - lo; qua - si per ge - lo il rio si sta, il rio si
mo - tion, the leaves' commotion Stays, and the breez-es, and the breezes mur-mur
I ca-nij-stes - si ac-co-vac-cia - ti, ab-bassan
Our faith-ful watch-dogs will stay their bay - ing When she ap-
sta. I ca-nij-stes - si ac -
low. Our faith-ful watch - dogs
cresc.
gli oc - chi, non han la - tra - ti.
proach - es, no sound be - tray - ing;
pp
co - vac - cia - ti. Sol trat-to
stay their bay - ing; The ow-lets
ab-bassan gli oc-chi, non han la-tra-ti. Sol trat - to
When she ap-proaches, no sound be-tray-ing; The ow - lets
ff
smorz. pp


trat - to, da val - le fon - da la strige im-monda ur-lan - do va, ur-lan - do
screaming, the glowworm gleaming, Are all that dare, are all that dare her path to
Amina.
E ve - ri - tà! Il ciel vi guar - di! sa-ria so-
It is too true! May heaven guard thee, and happy
Lisa and Theresa.
E ve - ri - tà! Il ciel
It is too true! May heav'n
Elvino.
Count.
Credu - li - tà! Vor-rei ve - der - la o tosto o tar - di,
It can't be true! Come ghost or fai - ry, whate'er their num - ber
I ca-nij - stes - si ac - co - vac - cia - ti, ab-bassan
Our faith-ful watch-dogs will stay their bay - ing When she ap-
va. I ca-nij - stes - si ac - dogs
show. Our faith-ful watch -
va. I ca-nij - stes - si ac - co - vac - cia - ti, ab-bassan
show. Our faith-ful watch - dogs will stay their bay - ing When she ap-
va. I ca-nij - stes - si ac - co - vac - cia - ti,
show. Our faithful watch - dogs will stay their bay - ing
cresc

A.
ver - chia te-me-ri-ta, sa - ri - a, dal ri-cer-
slum - ber on thee be-stow, may heav - en, may heaven
L. T.
vi guar - - - di, dal ri-cer-
watch o'er thee, may heaven
F.
ver - chia te-me-ri-ta, sa - ri - a; dal ri-cer-
slum - ber on thee be-stow, may heav - en, may heaven
C.
vor-rei ve-der - la, scoprir che fa, che
I to un-mask them will not be slow, not be
gli oc - chi, non han la - tra - - - ti.
proaches, no sound be - tray - - - ing.
co - - - vac - - - cia - ti. Sol trat-to
stay their bay - ing. The owlet's
gli oc - chi, non han la - tra - - - ti. Sol trat-to
proaches, no sound be - tray - - - ing. The owlet's
ab-bassan gli oc - chi, non han la-tra - ti. Sol trat - to
When she approach - es, no sound betray-ing. The ow - let's
car - la il ciel vi guar - di, sa-ria so - ver - chia te - me - ri -
guard thee, may heav-en guard thee and hap-py slum - ber on thee be -
car - la il ciel vi guar - di, sa-ria so - ver - chia te - me - ri -
guard thee, may heav-en guard thee and hap-py slum - ber on thee be -
car - la il ciel vi guar - di, sa-ria so - ver - chia te - me - ri -
guard thee, may heav-en guard thee and hap-py slum - ber on thee be -
fa, sì. O to-sto o tar - di vor-rei ve - der - la, sco - prir che
slow, no, Come ghost or fai - ry, I to un - mask them will not be
trat - to, da val - le fon - da la strige jmmonda urlan - do va, ur-lan-do
screaming, the glow-worms gleaming, Are all that dare, are all that dare her path to
trat - to, da val - le fon - da la strige jmmonda urlan - do va, ur-lan-do
screaming, the glow-worms gleaming, Are all that dare, are all that dare her path to

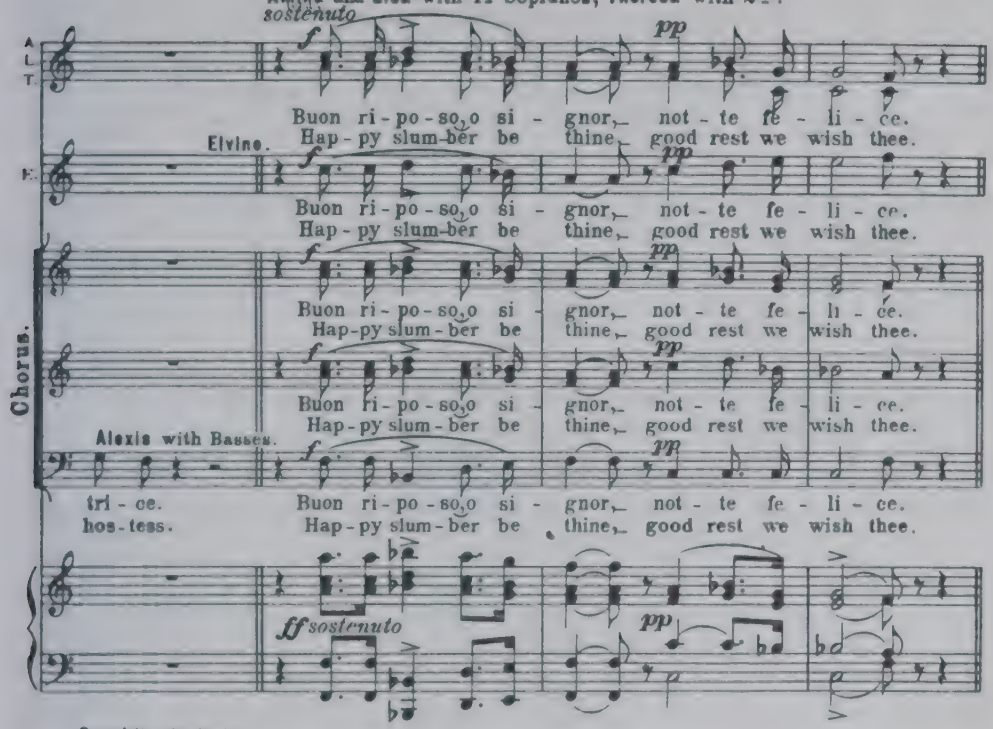

A.
ta. Vi guar - di il ciel, vi guar -
stow. Good night, sir, may heav'n watch o'er
L. T.
ta. Vi guar - di il ciel, vi guar -
stow. Good night, sir, may heav'n watch o'er
E.
ta. Vi guar - - di il ciel, vi guar -
stow. Good night, sir, may heav'n watch o'er
C.
fa, sco - prir che fa, vor - re -
slow. Good night, friends, may heav'n watch o'er
va. Vi guar - di il ciel, vi guar -
show. Good night, sir, may heav'n watch o'er
va. Vi guar - di il ciel, vi guar -
show. Good night, sir, may heav'n watch o'er
Tutti
a piacere
- - - di, vi guardi il ciel!
thee, and o'er us all!
di, vi guardi il ciel!
thee, and o'er us all!
di, vi guardi il ciel!
thee, and o'er us all!
i sco - prir che fa.
ye, watch o'er us all!
di, vi guardi il ciel!
thee, and o'er us all!
di, vi guardi il ciel!
thee, and o'er us all!
morendo

Nº 8. "Son geloso del zefiro errante.,,

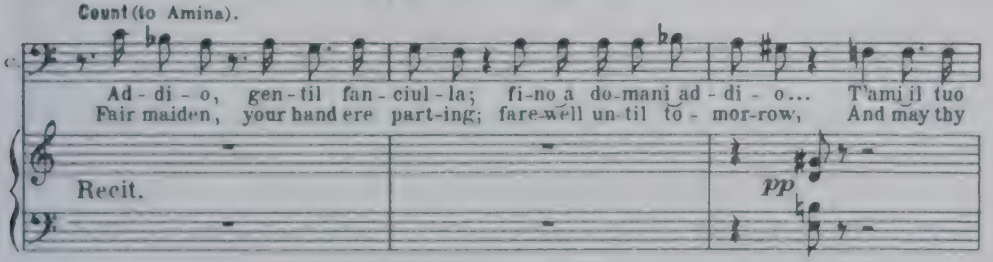
Recit. and Duet.

C.
Count.
Ba-sta co-sì. Cia-scu-no si attenga al suo pa-
This will suffice, let all un-derstand it as they
Vlns.
Viola & Bass
p
p
Recit.
C.
rer. Ver-rà sta-gio-ne che di sif-fa-te lar-ve fia pur-ga-to il vil-
please; But you will short-ly, or I am much mis-ta-ken, see no more of the
Theresa.
C.
T.
lag-gio. Il ciel lo vo-glia! Questo, o si-gno-re, è u-ni-ver-sal de-
phan-tom. May heav-en grant it! Good Sir, our vil-lage then would not have a
Count.
T.
C.
si-o.
ri-val.
Allegretto.
Ma del vi-ag-gio mi-o ri-posar-mi vor-
Now, I confess, I'm weary, and to rest will be-
Recit.
C.
re-i, se mel con-ce-de la mia bel-la al-ber-ga-
take me; Grant me per-mis-sion, friends, and thou, my smil-ing

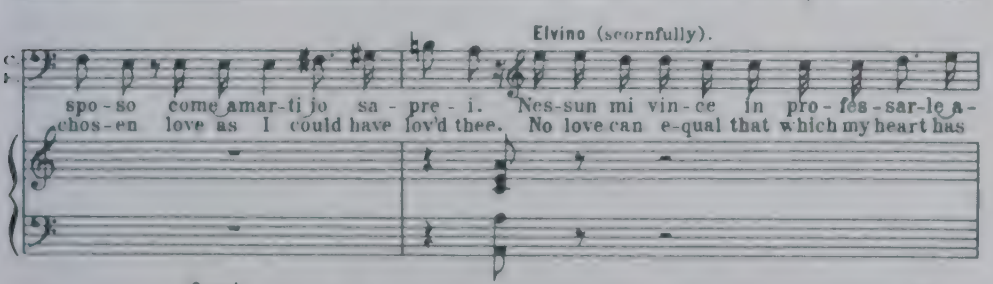
Amina and Lisa with 1st Sopranos, Theresa with 2nd.


sostenuto
Buon ri - po - so, o si - gnor, not - te fe - li - ce.
Elvino. Hap - py slum-ber be thine, good rest we wish thee.
Buon ri - po - so, o si - gnor, not - te fe - li - ce.
Hap - py slum-ber be thine, good rest we wish thee.
Chorus.
Buon ri - po - so, o si - gnor, not - te fe - li - ce.
Hap-py slum - ber be thine, good rest we wish thee.
Buon ri - po - so, o si - gnor, not - te fe - li - ce.
Hap - py slum - ber be thine, good rest we wish thee.
Alexis with Basses.
tri - ce.
hos - tess.
Buon ri - po - so, o si - gnor, not - te fe - li - ce.
Hap - py slum - ber be thine, good rest we wish thee.
ff sostenuto

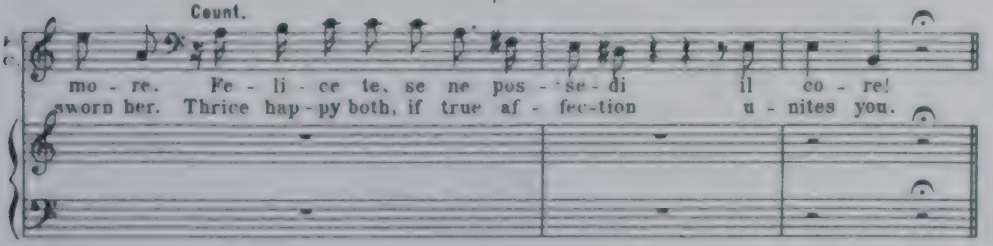
Count (to Amina).


Ad - di - o, gen - til fan - ciul - la; fi - no a do-mani ad - di - o... T'ami il tuo
Fair maiden, your hand ere part-ing; fare-well un-til to - mor-row, And may thy
Recit.

Elvino (scornfully).


spo - so come amar-ti jo sa - pre - i. Nes-sun mi vin-ce in pro - fes - sar-le a -
chos-en love as I could have lov'd thee. No love can e-qual that which my heart has

Count.



(He enters the inn with Lisa. Theresa re-enters the mill. The Villagers disperse. The stage has now grown dark.)

Moderato.
p
pp
cresc.
pp
Recit.
Amina.
Elvino (at a distance, ironically).
El-vi-no!... E me tu la-sci senza un te-ne-ro ad-di-o? Dal-lo stra-
El-vi-no! and would you leave me without one word at part-ing? From yonder
ppp
Amina.
nie-ro ben te-ne-ro l'a-ve-sti. È ver: commosso in lasciarmi e isembrò. Da quel sem-
stranger me thought you'd ne'er have parted. Why so? I seem'd in his heart to awake some recol-
p
p
Elvino.
Amina.
(with
biante ot-timo cor tra-spa-re... E cor d'a-man-te. Par-li tu il vero, o scherzi? Qual
lection; gentle and kind I thought him. With heart to love thee. Art thou in earnest, or jesting? What
pp
a trembling voice)
Elvino.
sor-ge dubbio in te? T'in-fingi in-va-no. Ei ti stringea la ma-no, ei ti facea ca-
doubt is in thy heart? 'Tis vain dissembling; What of thy hand's soft pressure? what of his ardent
f
pp

Amina.
Elvino.
rez ze. Eb-ben? Di-sca-re non t'e-ran es-se, e ad o-gni sua pa-
glances? Well, what? It seem'd, too, not to dis-please thee; and while his ten-der
Amina (pained).
ro-la s'incon-tra-vano i tuoi negli occhi suoi. In-gra-to! e dir mel
sto-ry he address'd to you on-ly, how well you heeded! Ungrateful! I thought you
ppp
Lento.
puo-i? Occhi non ho, nè co-re fuor che per te. Non ti giu-rai mia
lov'd me! I have no thought, no glances for aught but thee! Have I not vow'd to
'cello
pp
Elvino.
Amina.
fe-de? Non ho l'a-nel-lo tu-o? Sì... Non t'a-do-ro? Il mio
love thee? is not this ring the token? Yes... That I love thee, is thy
pp
Elvino.
Amina.
Elvino.
ben non sei tu? Sì, ma... Pro-se-gui. Sa-re-sti tu ge-lo-so? Ah!
heart not assur'd? Yes, but... But what then? Thou sure-ly art not jealous? Ah,
Lento.
pp
f
Amina.
Elvino.
Amina.
Elvino.
sì, lo so-no. Di chi? Di tut-ti. In-giusto cor! Per-do-no!
yes, I own it. Of whom? Of all... This is un-kind. Oh par-don!
ff

Duet.

Andante assai sostenuto.

Elvino.

E.

Son ge-lo-so del ze - firo er-
I am jeal-ous of each wandering

Fl.

pp *dolce*

pp

abbandonandosi *a tempo*

ran - te che ti scherza, che ti scherza col cri-ne, col ve - lo; fin del
ze - phyr, That is waving, that is wav-ing a-mid thy soft tress - es, Of the

col canto

sol che ti mi - ra dal cie-lo, fin del ri - vo che spec-chio ti
sun that thy beau-ty ca-ress-es, Or the brook that doth mir-ror thy

Amina.

E. A.

fa. Son, mio be - ne, del ze - firo a - man - te, perchè ad
form. And my heart loves that wan - dering ze - phyr, Ma-ny a

a piacere *a tempo*

A.

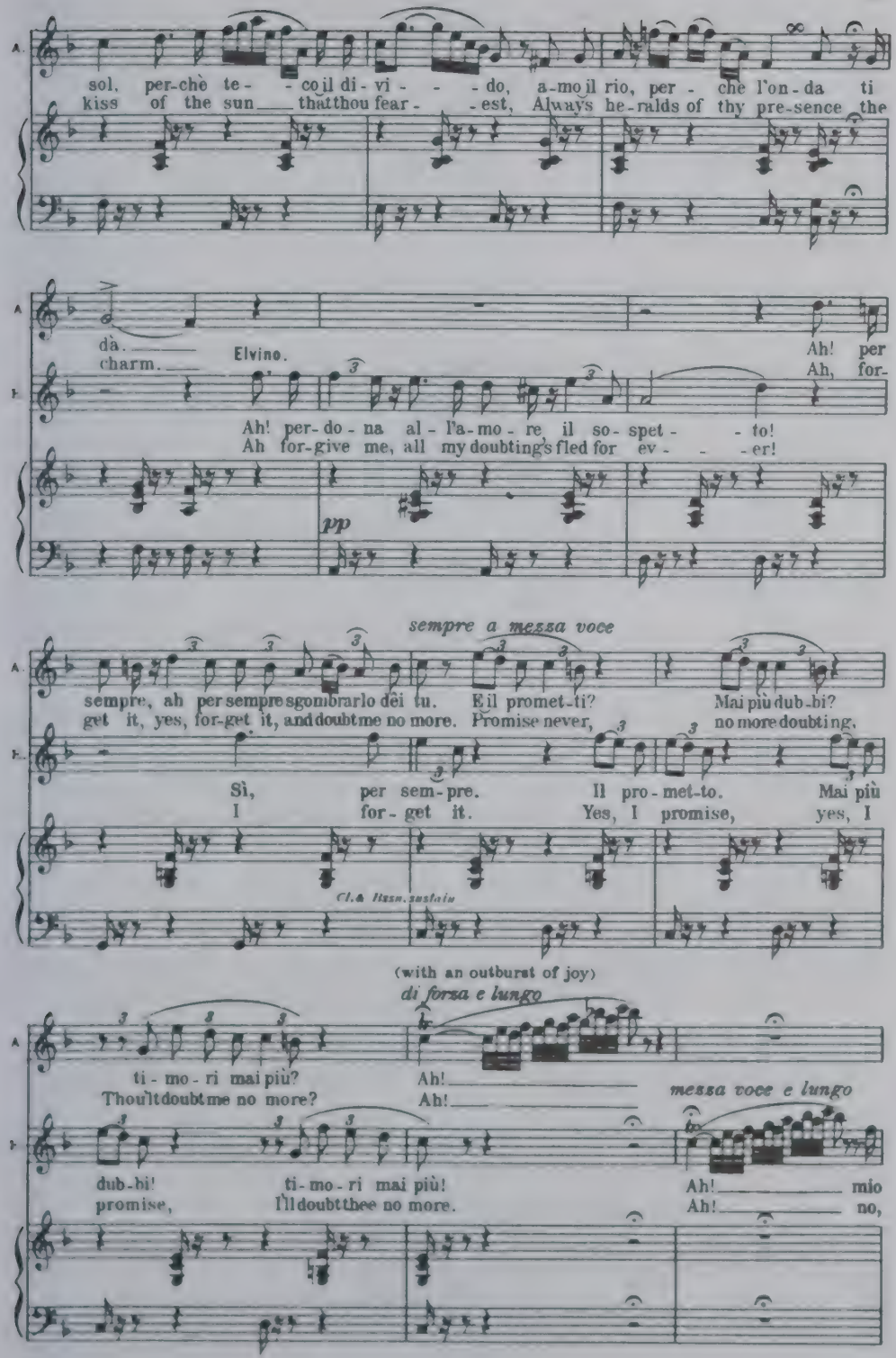
es-so il tuo no - me con-fi - do; amo il sol per-chè te-co il di-
message has it borne thee, oh dear - est, And the kiss of the sun, that thou

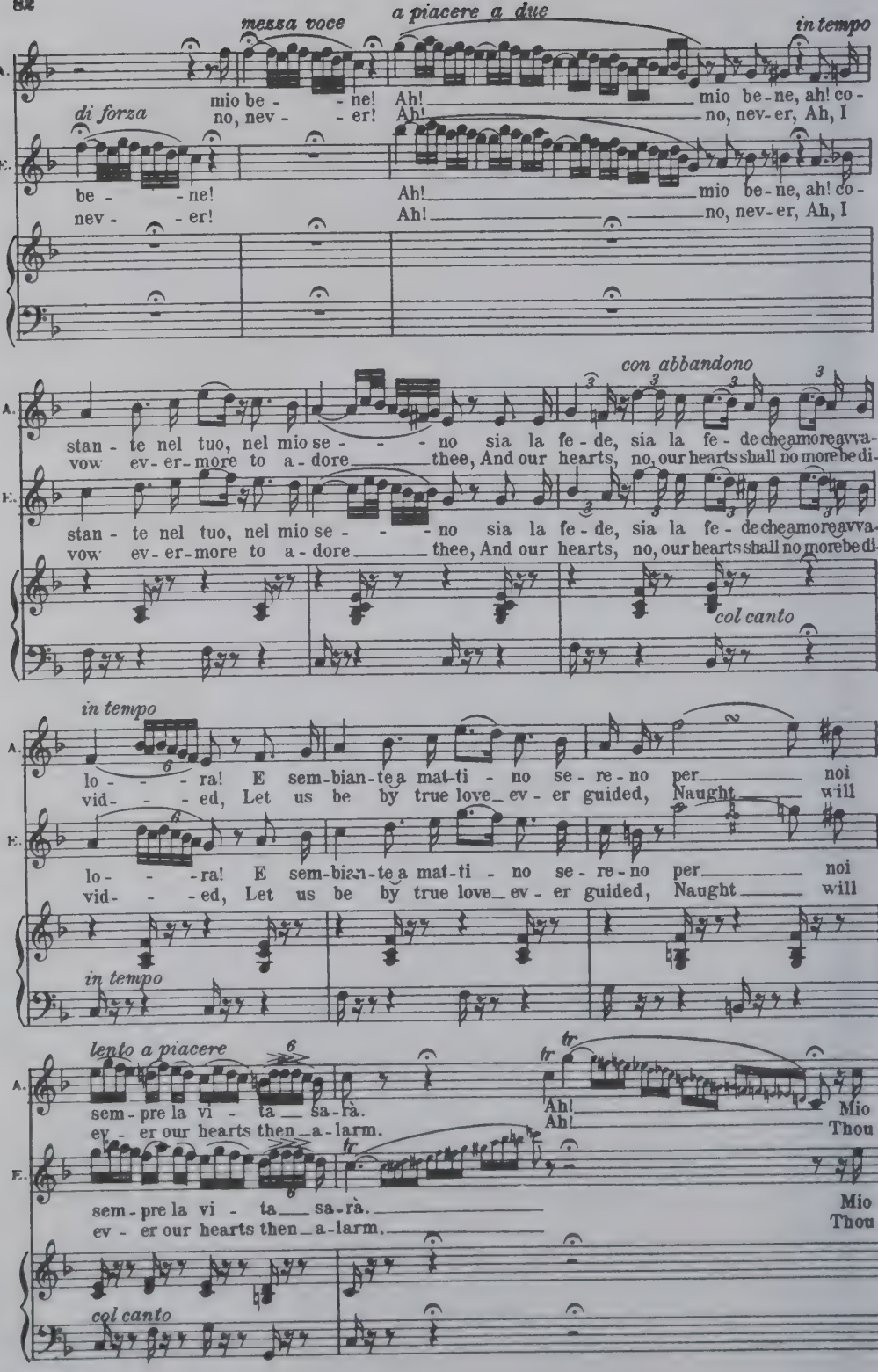
a piacere *a tempo*

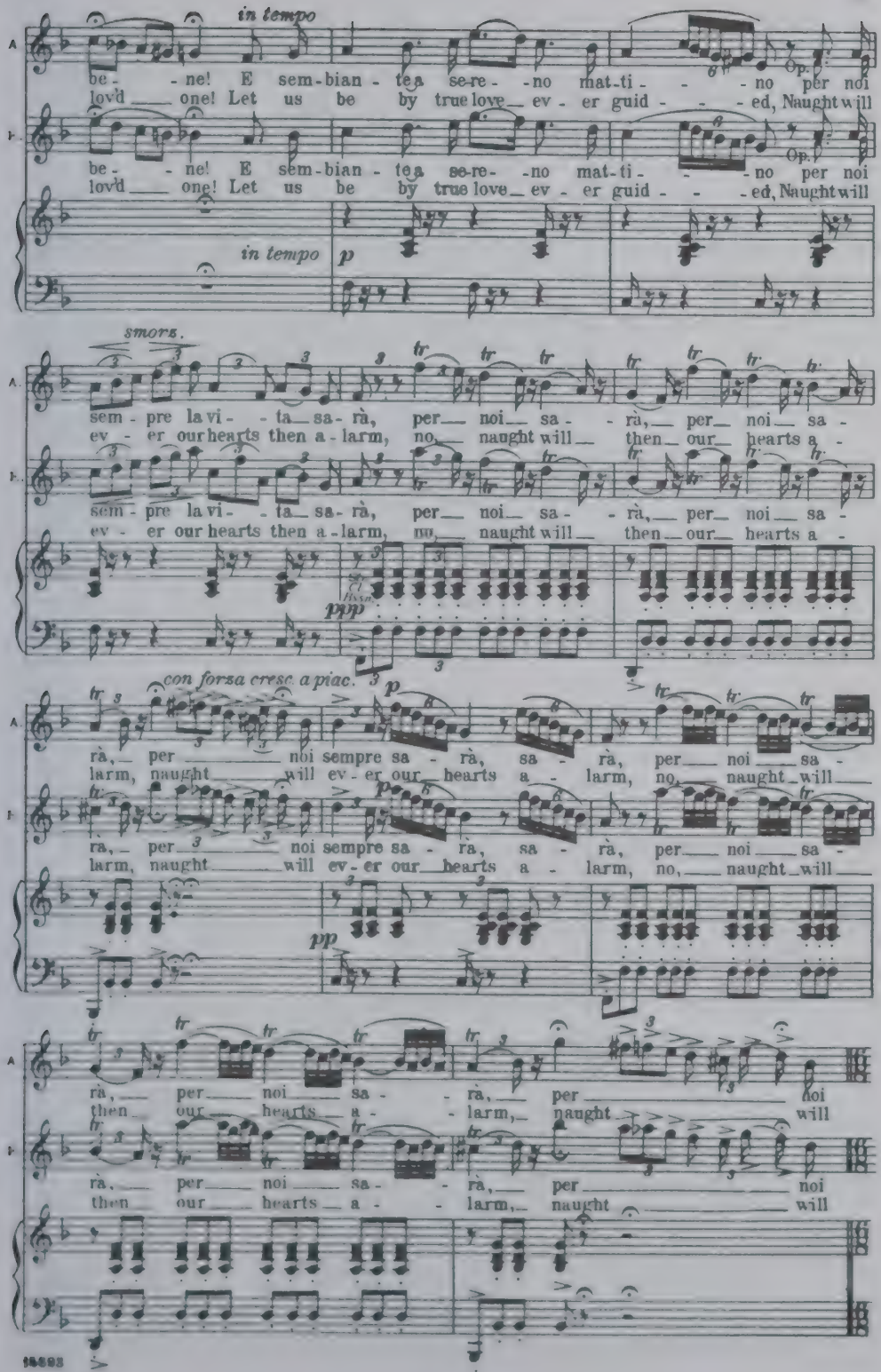
A.

vi-do, a - mo il ri - o, perchè l'on-da ti dà, a-mo il
fearest, Al - ways he - ralds of thy pre-sence the charm. Yes, the

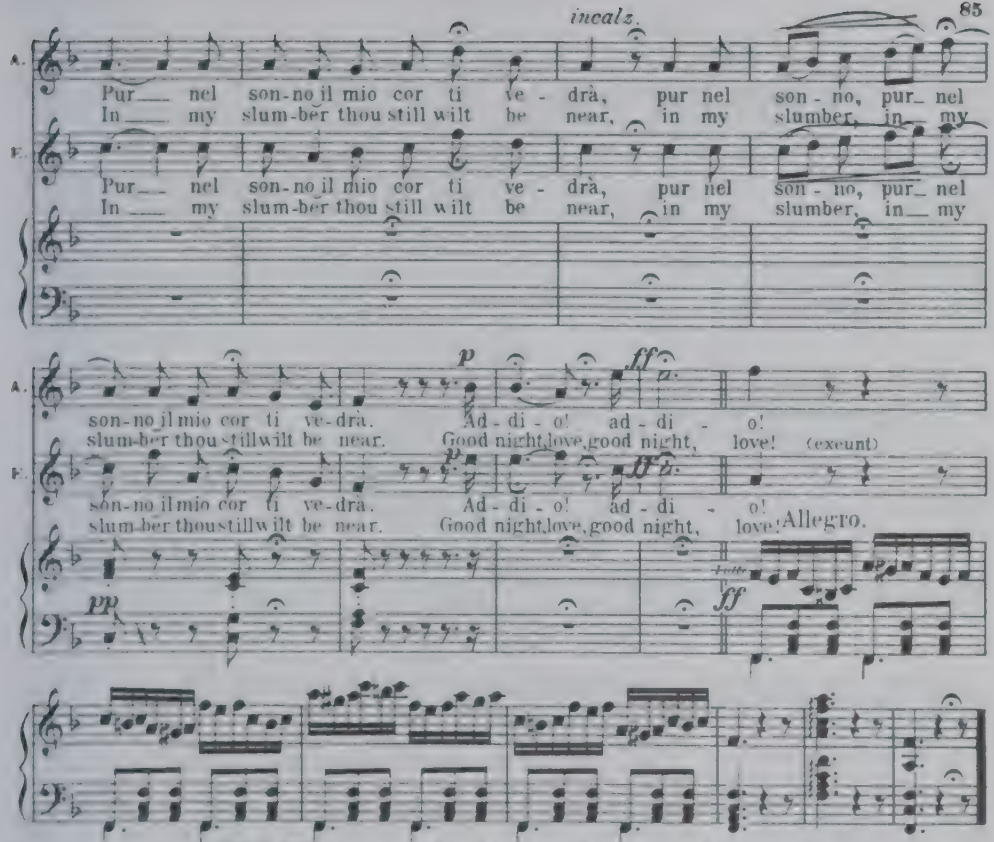
col canto *p a tempo*


sol, per-chè te- - co il di-vi- - - do, a-mo il rio, per - che l'on-da ti
kiss of the sun ___ that thou fear- - est, Always he-ralds of thy pre-sence the
dà. ___
charm. ___
Elvino.
Ah! per
Ah, for-
Ah! per-do-na al-l'a-mo-re il so-spet- - to!
Ah for-give me, all my doubting's fled for ev- - -er!
pp
sempre a messa voce
sempre, ah per sempre sgombrarlo dei tu. E il promet-ti? Mai più dub-bi?
get it, yes, for-get it, and doubt me no more. Promise never, no more doubting,
Sì, per sem-pre. Il pro-met-to. Mai più
I for-get it. Yes, I promise, yes, I
Cl. & Bssn. sustain
(with an outburst of joy)
di forza e lungo
ti-mo-ri mai più?
Thou'lt doubt me no more?
Ah! ___
Ah! ___
messa voce e lungo
dub-bi! ti-mo-ri mai più! Ah! ___ mio
promise, I'll doubt thee no more. Ah! ___ no,


mezza voce
a piacere a due
in tempo
di forza
mio be - - ne! Ah! mio be-ne, ah! co-
no, nev - - er! Ah! no, nev-er, Ah, I
be - - ne! Ah! mio be-ne, ah! co-
nev - - er! Ah! no, nev-er, Ah, I
con abbandono
stan - te nel tuo, nel mio se - - - no sia la fe - de, sia la fe - de che amor eavva-
vow ev-er-more to a-dore thee, And our hearts, no, our hearts shall no more be di-
col canto
in tempo
lo - - - ra! E sem-bian-te a mat-ti - no se-re-no per noi
vid - - - ed, Let us be by true love ev-er guided, Naught will
in tempo
lento a piacere
sem-pre la vi - ta sa-rà.
ev - er our hearts then a-larm.
Ah! Mio
Ah! Thou
col canto


in tempo
be - ne! E sem-bian - tea se-re- -no mat-ti- - - -no per noi
lov'd one! Let us be by true love ev - er guid - - - -ed, Naught will
be - ne! E sem-bian - tea se-re- -no mat-ti- - - -no per noi
lov'd one! Let us be by true love ev - er guid - - - -ed, Naught will
in tempo
p
smorz.
sem - pre la vi- - ta sa- rà, per noi sa- - rà, per noi sa -
ev - er our hearts then a-larm, no, naught will then our hearts a -
sem - pre la vi- - ta sa- rà, per noi sa- - rà, per noi sa -
ev - er our hearts then a-larm, no, naught will then our hearts a -
ppp
con forza cresc. a piac.
p
rà, per noi sempre sa - rà, sa - rà, per noi sa -
larm, naught will ev - er our hearts a - larm, no, naught will
rà, per noi sempre sa - rà, sa - rà, per noi sa -
larm, naught will ev - er our hearts a - larm, no, naught will
pp
rà, per noi sa - - rà, per noi
then our hearts a - - larm, naught will
rà, per noi sa - - rà, per noi
then our hearts a - - larm, naught will

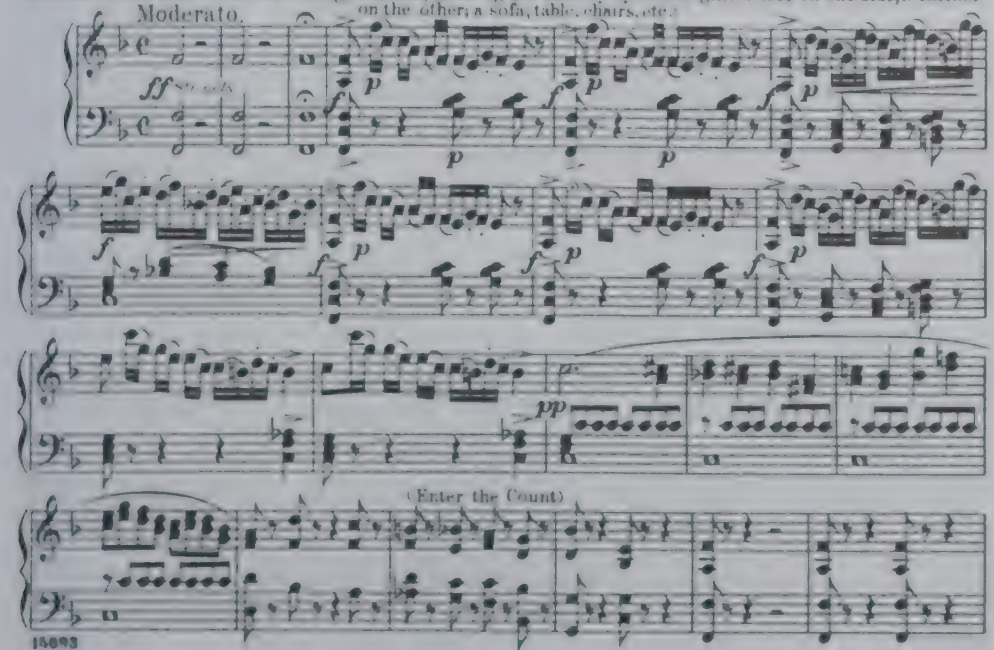
Allegro.
A.
sem - - - pre sa - rà, per noi sa - rà, per
then, naught will then our hearts a - larm, our
E.
sem - - - pre sa - rà, per noi sa - rà, per
then, naught will then our hearts a - larm, our
Allegro
ff Tutti
a piac. più lento
(going)
noi sa - rà, per noi sa - rà. Mio ca-ro, ad-di - o!
hearts a - larm, our hearts a - larm. Good night, El-vi - no!
noi sa - rà, per noi sa - rà. Mia ca-ra, ad-
hearts a - larm, our hearts a - larm. Good night, my
col canto
più lento
(with increasing tenderness)
É tu an-co - ra. Pur nel son-no il mio cor ti ve -
(approaching each other) thou thy prom - ise. In my slumber thou still wilt be
sempre a piacere
di - o! A me pen - sa. Pur nel son-no il mio cor ti ve -
dearest! Ah for - get not In my slumber thou still wilt be
col canto lento pp
drà, pur nel son - no, pur nel son-no il mio cor ti ve - drà. Ad - di - o!
near, in my slumber, in my slumber thou still wilt be near. Good night, love,
drà, pur nel son - no, pur nel son-no il mio cor ti ve - drà. Ad - di - o!
near, in my slumber, in my slumber thou still wilt be near. Good night, love,
p lento col canto


incalz.
A.
Pur nel son-no il mio cor ti ve - drà, pur nel son - no, pur nel
In my slum-ber thou still wilt be near, in my slumber, in my
F.
Pur nel son-no il mio cor ti ve - drà, pur nel son - no, pur nel
In my slum-ber thou still wilt be near, in my slumber, in my
p
ff
A.
son-no il mio cor ti ve-drà. Ad - di - o! ad - di - o!
slum-ber thou still wilt be near. Good night, love, good night, love! (exeunt)
F.
son-no il mio cor ti ve-drà. Ad - di - o! ad - di - o!
slum-ber thou still wilt be near. Good night, love, good night, love!
Allegro.
pp
ff

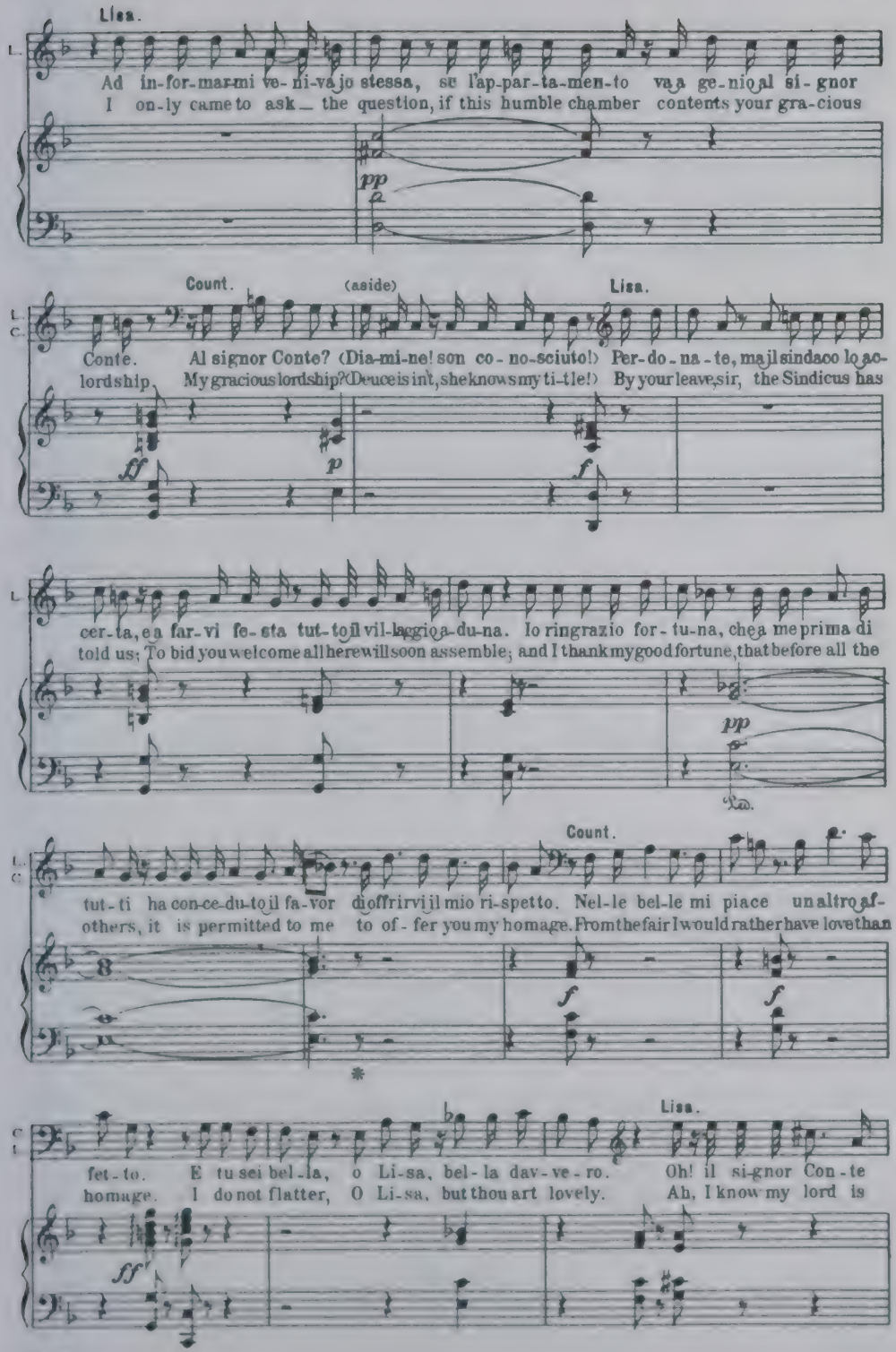
Nº 9. "Che veggio? saria forse il notturno fantasma?"

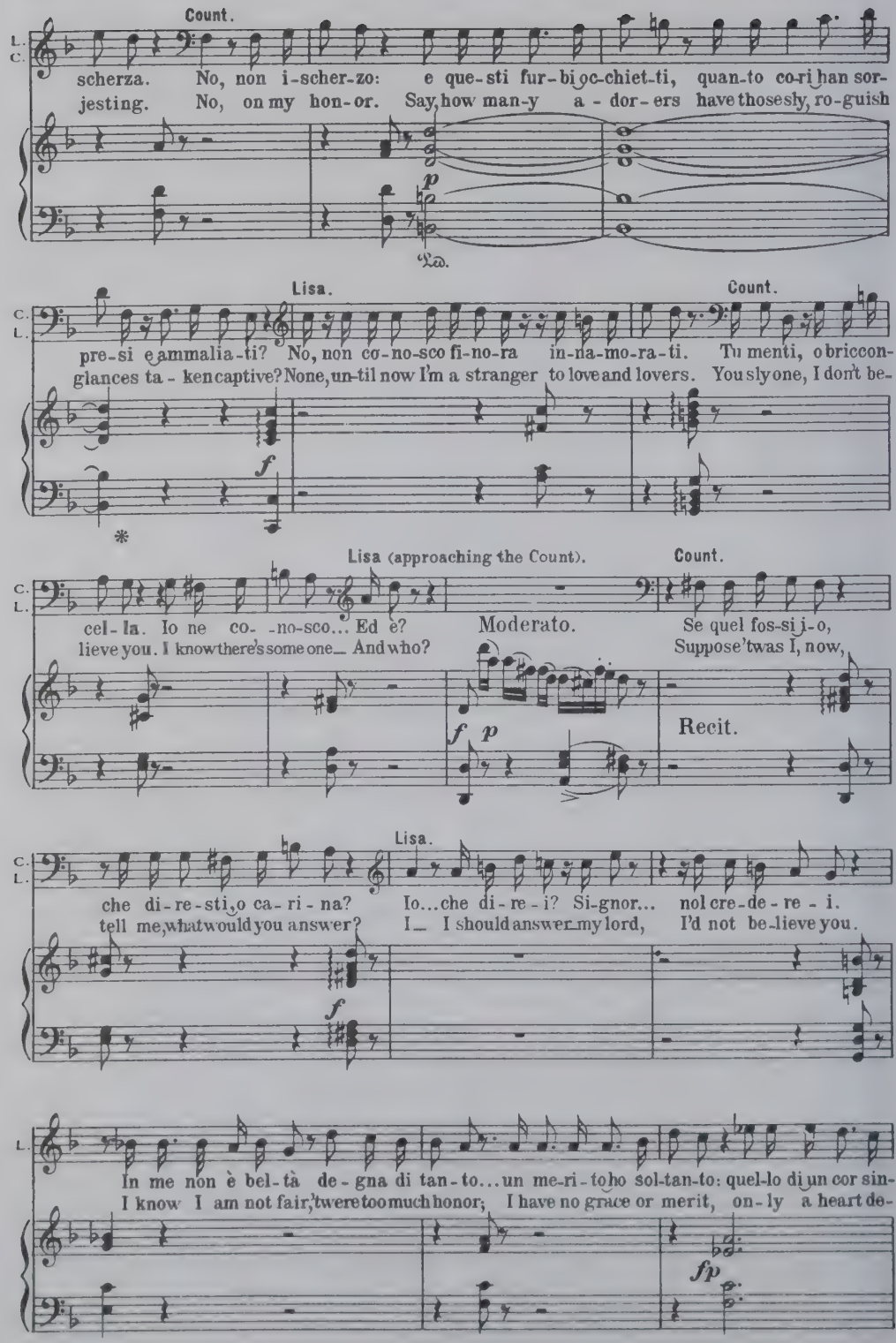
Recit. and Finale I.

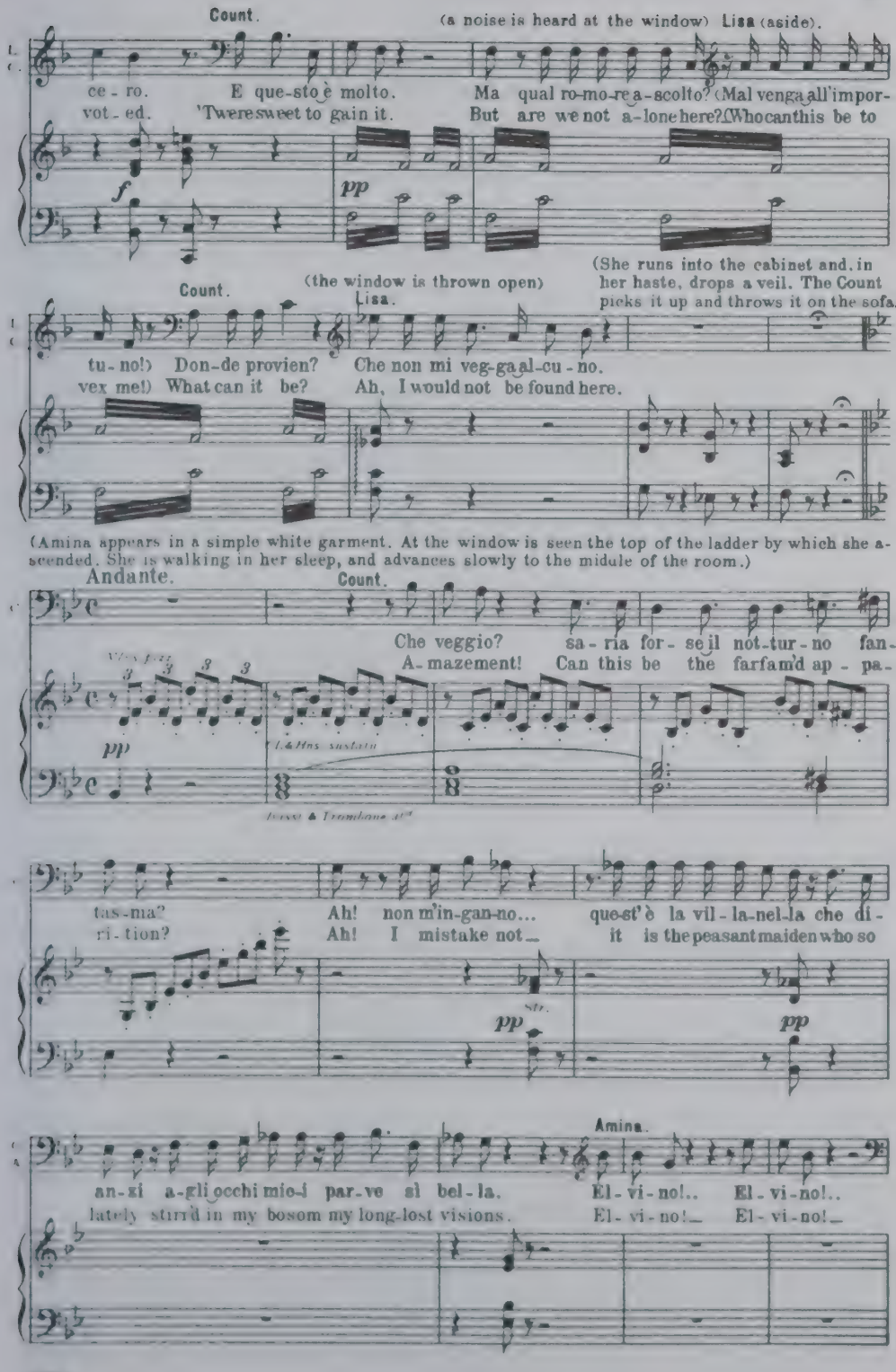
(A room in the inn. At the back a large window, showing the country by moonlight. A door on one side, a cabinet on the other; a sofa, table, chairs, etc.)



Recit.
Count (alone).
C.
Davver, non mi di-spiace d'esser-mi qui fer-ma-to:
Indeed, I don't regret it, having delayd my journey.
p
f
il luo-go è a-me-no, l'a-ria eccellen-te, gli uomini cor-te - si, a - ma - bi - li le donne ol-tre o-gni
A pleasant village, scene - ry charming, all the men so courteous and then such pretty women, what can one
co - sa.
want more?
Quel - la gio - vi - ne spo - sa è assai leg-gia-dra... E quella o-
That young bride is enchanting, I can't for-get her. And then my
(Enter Lisa)
stes - sa? è un po' ri - tro - sa, ma mi pia-ce anch'es - sa.
hostess, a lit-tle sau-cy, but she too is charming.
Moderato.
Ec - co - la... a - van - ti, a - van - ti, mia bel-la al-ber-ga-tri-ce!
Here she is! come nearer, come nearer, of you I just was thinking.
Recit.
Mod.to.

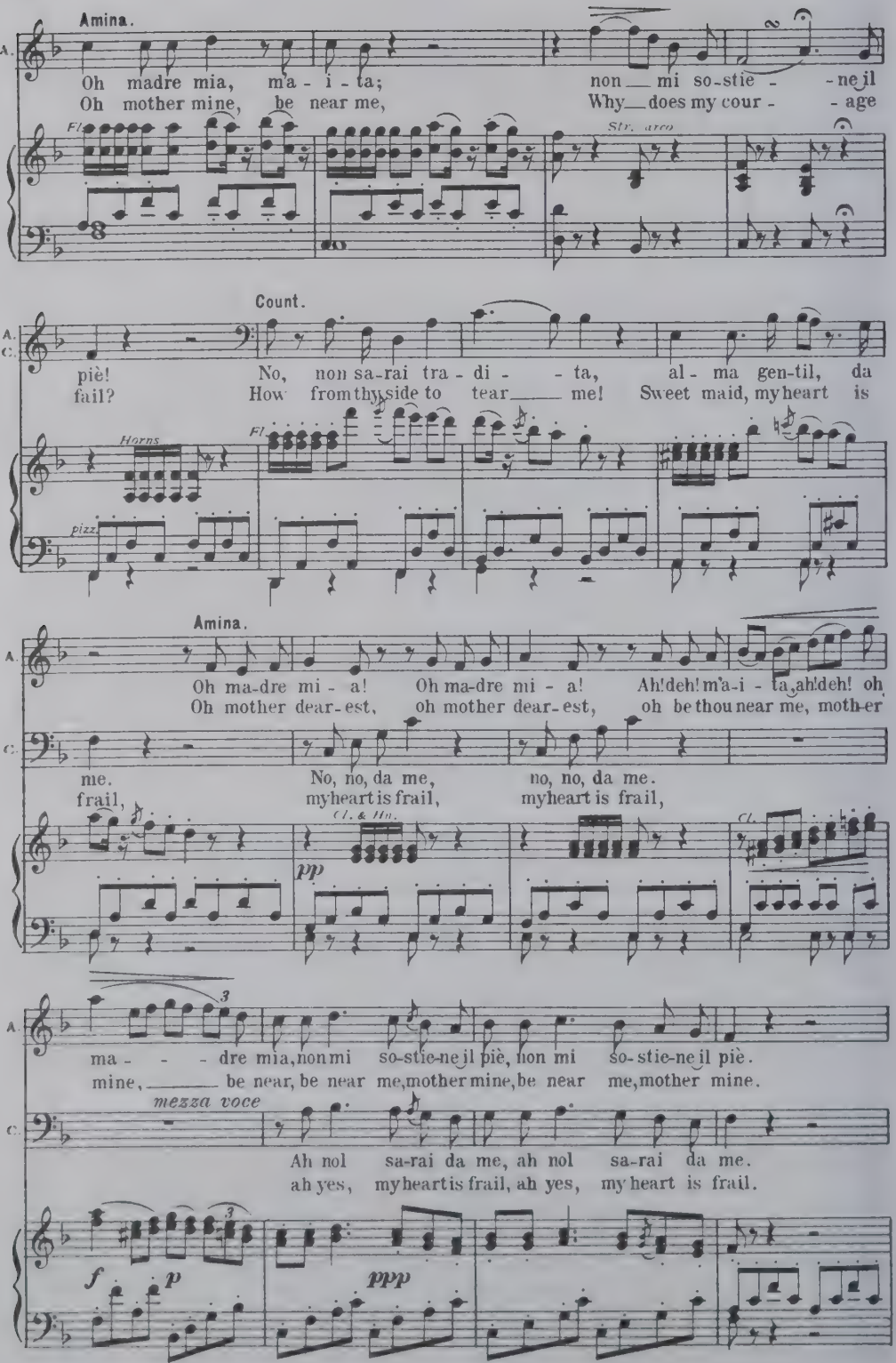

Lisa.
Ad in-for-mar-mi ve-ni-va jo stessa, se l'ap-par-ta-men-to va a ge-nio al si-gnor
I on-ly came to ask the question, if this humble chamber contents your gra-cious
pp
Count.
(aside)
Lisa.
Conte.
lordship.
Al signor Conte? (Dia-mi-ne! son co-no-sciuto!)
My gracious lordship? (Deuce is in't, she knows my ti-tle!)
Per-do-na-te, ma il sindaco lo ac-
By your leave, sir, the Sindicus has
ff
p
f
cer-ta, ed a far-vi fe-sta tut-to il vil-laggio a-du-na. Io ringrazio for-tu-na, che a me prima di
told us; To bid you welcome all here will soon assemble; and I thank my good fortune, that before all the
pp
Count.
tut-ti ha con-ce-du-to il fa-vor dioffrirvi il mio ri-spetto. Nel-le bel-le mi piace un altro af-
others, it is permitted to me to of-fer you my homage. From the fair I would rather have love than
f
f
Lisa.
fet-to. E tu sei bel-la, o Li-sa, bel-la dav-ve-ro. Oh! il si-gnor Con-te
homage. I do not flatter, O Li-sa, but thou art lovely. Ah, I know my lord is
ff

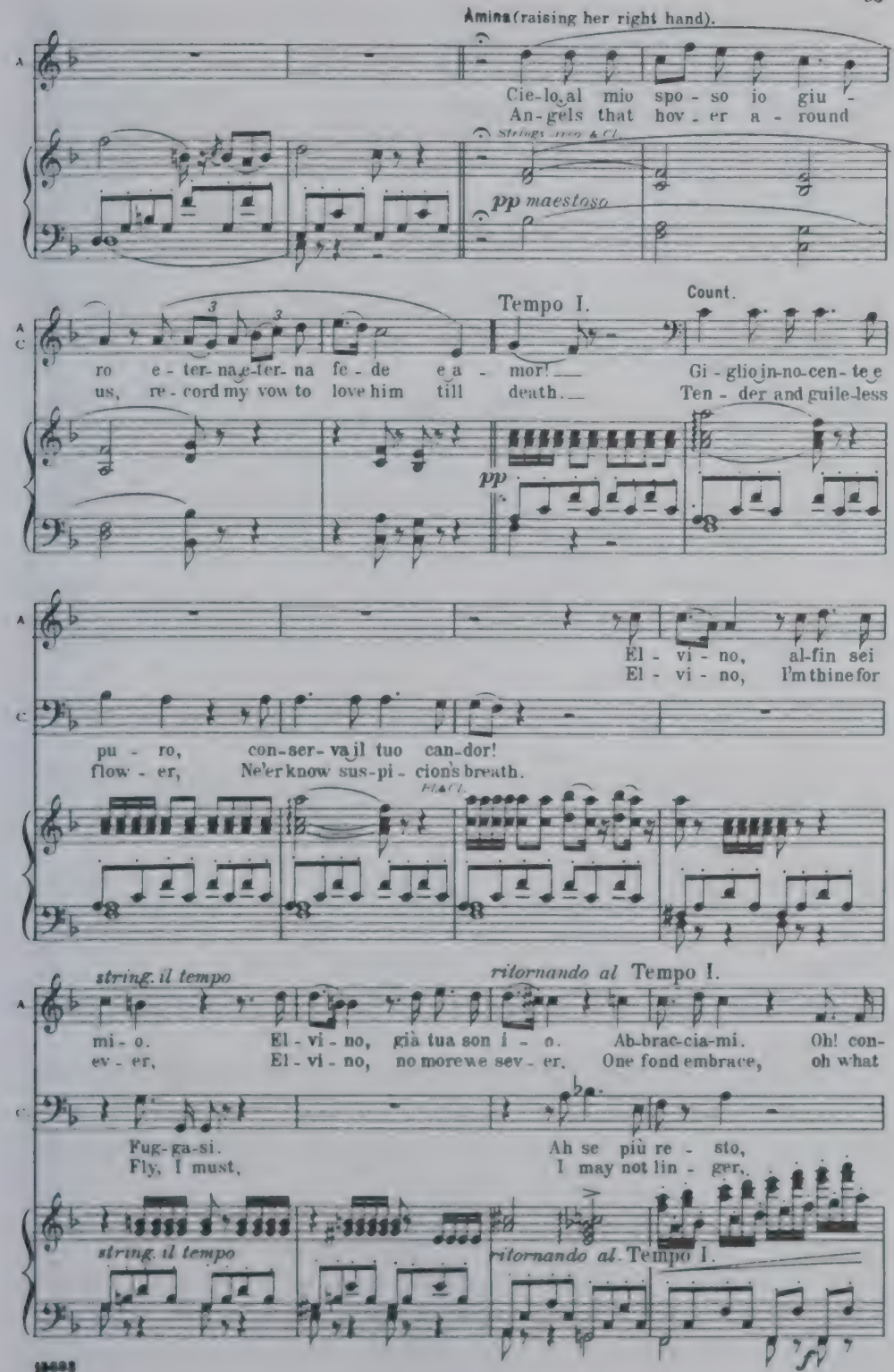

Count.
scherza. No, non i-scher-zo: e que-sti fur-bi oc-chiet-ti, quan-to co-ri han sor-
jesting. No, on my hon-or. Say, how man-y a - dor-ers have those sly, ro-guish
p
Ped.
Lisa.
Count.
pre-si e ammalia-ti? No, non co-no-sco fi-no-ra in-na-mo-ra-ti. Tu menti, o briccon-
glances ta - ken captive? None, un-til now I'm a stranger to love and lovers. You sly one, I don't be-
f
*
Lisa (approaching the Count).
Count.
cel - la. Io ne co- -no-sco... Ed è?
lieve you. I know there's some one... And who?
Moderato.
Se quel fos-si j-o,
Suppose 'twas I, now,
f p
Recit.
Lisa.
che di-re-sti, o ca-ri-na? Io... che di-re-i? Si-gnor... nol cre-de-re - i.
tell me, what would you answer? I... I should answer, my lord, I'd not be-lieve you.
f
In me non è bel-tà de-gna di tan-to... un me-ri-to ho sol-tan-to: quel-lo di un cor sin-
I know I am not fair, 'twere too much honor; I have no grace or merit, on-ly a heart de-
fp

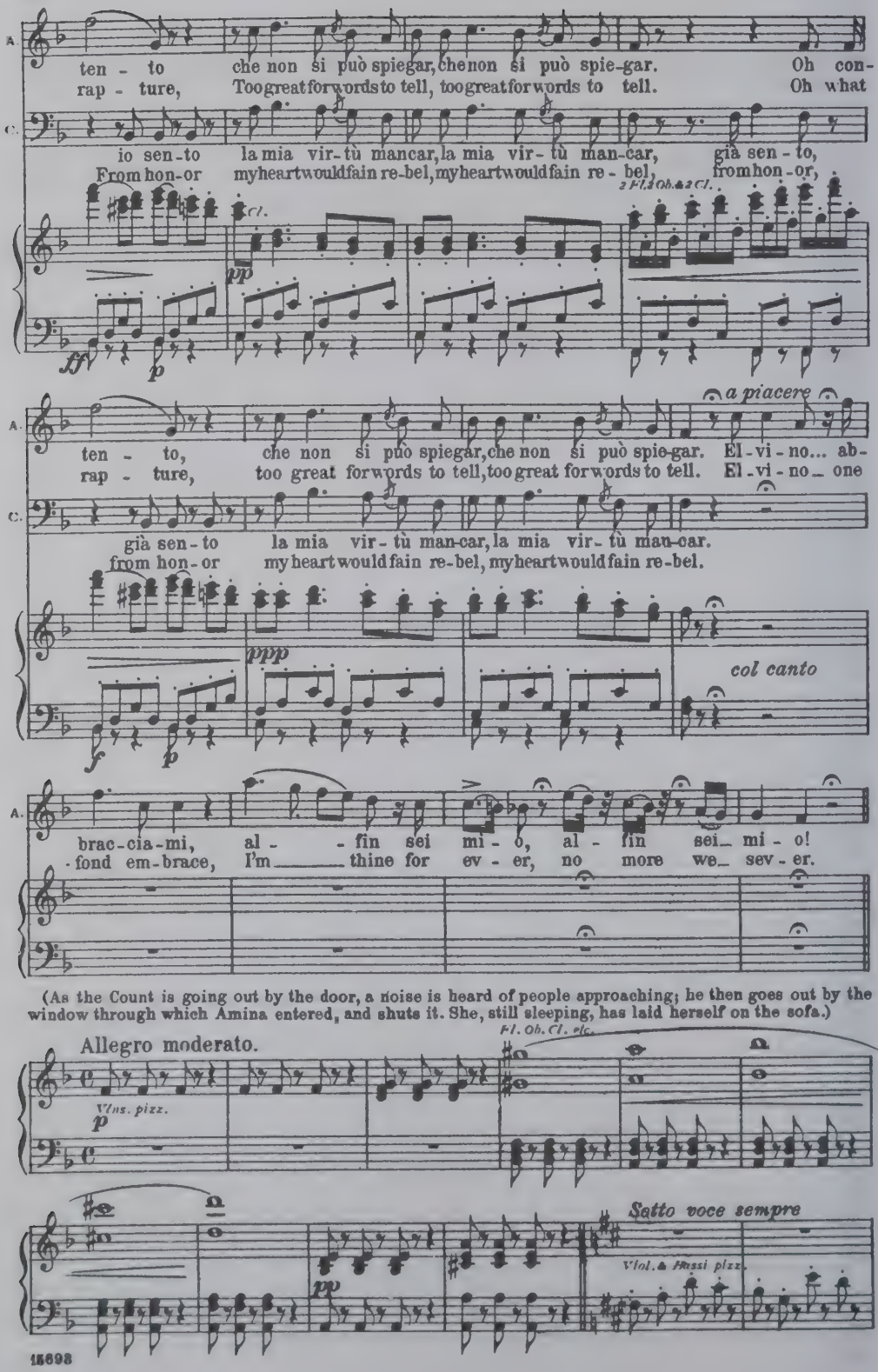

Count.
(a noise is heard at the window) Lisa (aside).
ce - ro. E que-sto è molto. Ma qual ro-mo-re a-scolto? (Mal venga all'impor-
vot - ed. 'Twere sweet to gain it. But are we not a-lone here? (Who can this be to
f
pp
Count.
(the window is thrown open)
Lisa.
(She runs into the cabinet and, in her haste, drops a veil. The Count picks it up and throws it on the sofa.)
tu - no!) Don-de provien? Che non mi veg-ga al-cu - no.
vex me!) What can it be? Ah, I would not be found here.
(Amina appears in a simple white garment. At the window is seen the top of the ladder by which she a-scended. She is walking in her sleep, and advances slowly to the midule of the room.)
Andante.
Count.
Che veggio? sa - ria for - se il not-tur - no fan-
A - mazement! Can this be the farfam'd ap - pa-
pp
tas-ma? Ah! non m'in-gan-no... que-st'è la vil - la-nel-la che di -
ri - tion? Ah! I mistake not it is the peasant maiden who so
pp
pp
Amina.
an-zi a-gli occhi mie-i par-ve sì bel - la. El - vi - no!.. El - vi - no!..
lately stirr'd in my bosom my long-lost visions. El - vi - no! El - vi - no!

Count.
Amina.
Count.
Amina (smiling playfully).
Dor-me! Sleeping!
Non ri-spon-di? Oh, give answer.
E son-nam-bu-la! A son-nam-bu-list!
Ge- Oh
Wind.
pp
p
Andante. pp
lo-so sa-re-sti an-co-ra del-lo stra-nie-ro? Ah par-la! sei tu ge-lo-so?
tell me thou'rt jealous no more, then, of yon-der stranger, Oh tell me thou dost not doubt me!
Count.
Amina (sadly).
Deggio de-starla? In-gra-to!
Ought I to wake her? Ungrateful!
A me t'appres-sa. A-mo te so-lo, il
O come be-side me—I love thee on-ly, thee
Cl.
pp
Lento.
Count.
Amina (tenderly).
sai.— De-sti-si. Pren-di, la man ti stendo, un ba-cio imprimi in es--sa, pe-gno di
on-ly. Will she wake? Dearest, this hand I give thee—now promise that thou wilt trust me, in to-ken
ppp
(he goes to the back to close the window)
Count.
pa-ce. Ah! non si de-sti... Al--cun a tur-bar-mi non ven-ga in tal mo-mento.
kiss it. Ah, still she's sleeping, There's naught I can do to re-store her. No one is stirring.
fp
pp
pp

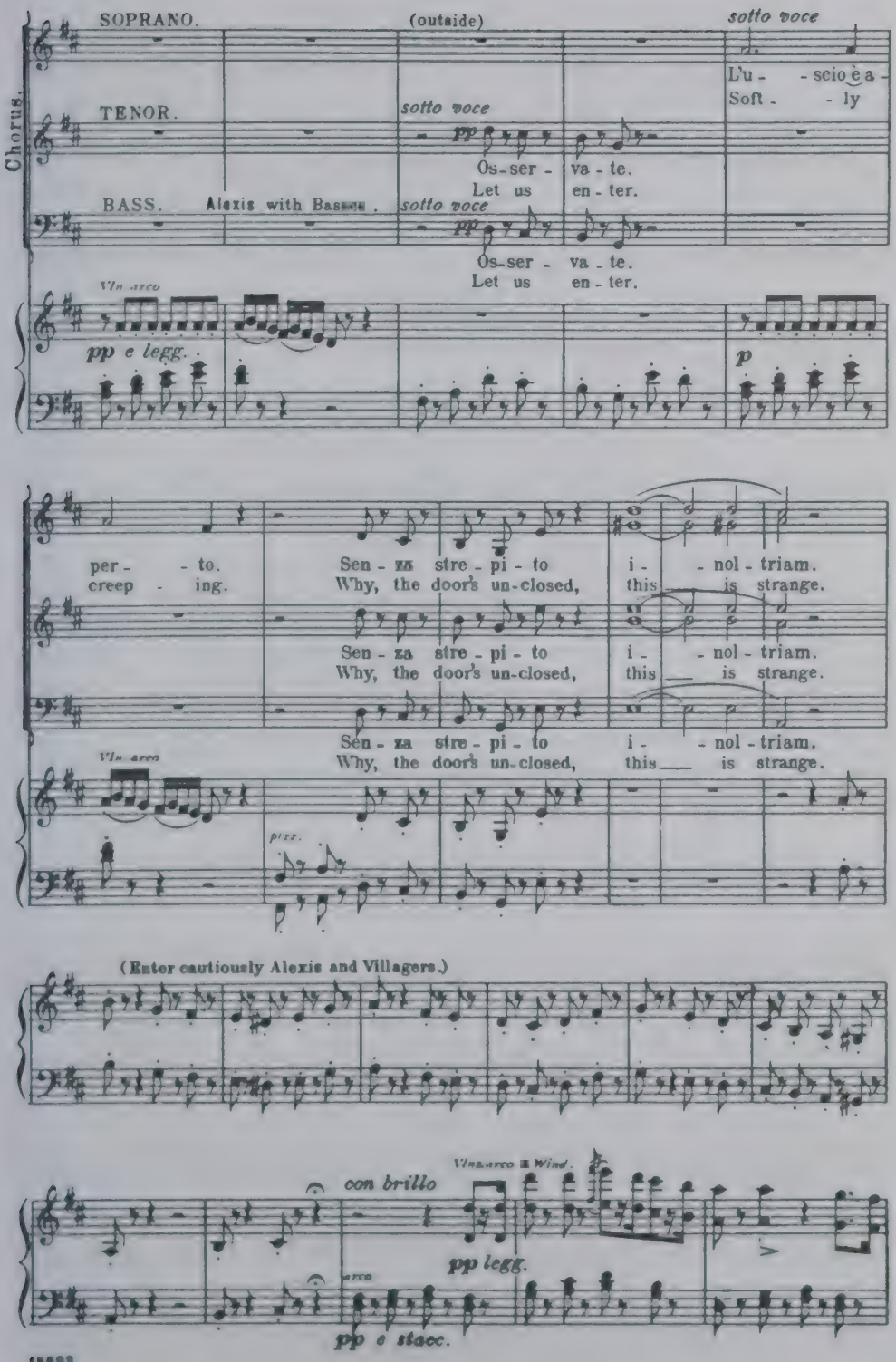
Lisa (looking out from the cabinet).
(she runs out unseen)
(Amina's expression becomes joyful)
A - mi - na! O tra - di - tri - ce!
A - mi - na! Oh what de - ception!
Allegro moderato.
Vlns. plzz.
un continuo pianiss.
(The count runs towards Amina - - - stops)
Count.
Oh ciel! che ten - to?
Oh heav'n! what would I?
Cl.
sotto voce sempre
Viol. & Basses
Amina (dreams she is going through the marriage-ceremony).
Oh! co - me lie - to è il po - po - lo, che al tem - pio ne fa
To church they are es - cort - ing us, Kind fac - - es round us
Count.
scor - ta! In sogno ancor quel - l'a - nima è nel suo be - ne as - sor - ta.
hov - er. Tho' dreaming, her ev - 'ry thought is devot - ed to her lov - er.
Amina.
Count.
Ar - don le sa - cre te - de. Essa all'al - tar si cre - de.
Brightly the lights are gleaming. Now of the church she's dreaming.
Cl.

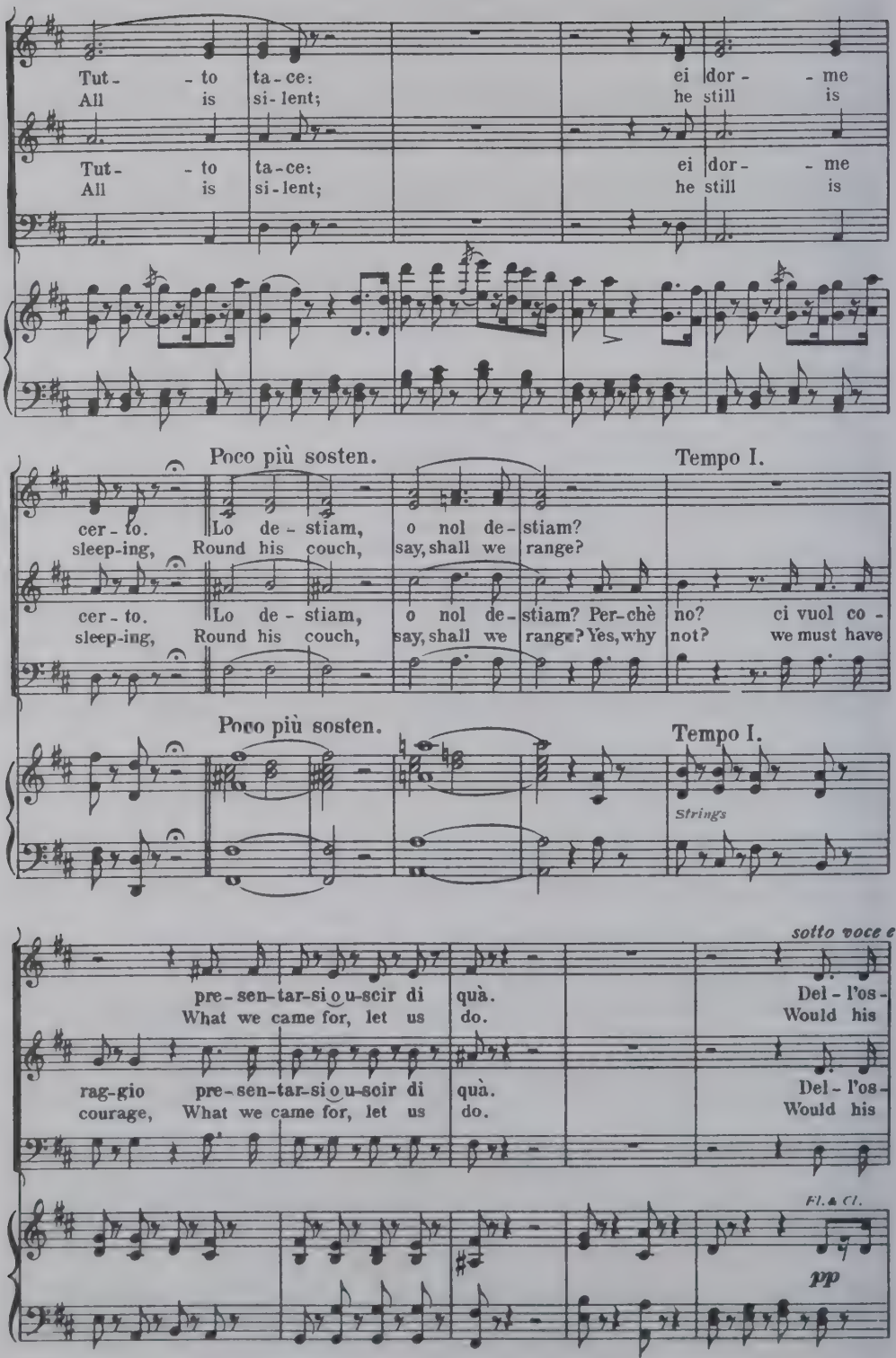

Amina.
Oh madre mia, m'a - i - ta; non mi so-stie - ne il
Oh mother mine, be near me, Why does my cour - age
Fl.
Str. arco
Count.
piè! No, non sa-rai tra - di - ta, al - ma gen-til, da
fail? How from thy side to tear me! Sweet maid, my heart is
Horns
Fl.
pizz.
Amina.
Oh ma-dre mi - a! Oh ma-dre mi - a! Ah! deh! m'a-i - ta, ah! deh! oh
Oh mother dear-est, oh mother dear-est, oh be thou near me, moth-er
me. No, no, da me, no, no, da me.
frail, my heart is frail, my heart is frail,
Cl. & Hn.
pp
Cl.
ma - - - dre mia, non mi so-stie-ne il piè, non mi so-stie-ne il piè.
mine, be near, be near me, mother mine, be near me, mother mine.
mezza voce
Ah no! sa-rai da me, ah no! sa-rai da me.
ah yes, my heart is frail, ah yes, my heart is frail.
f
p
ppp

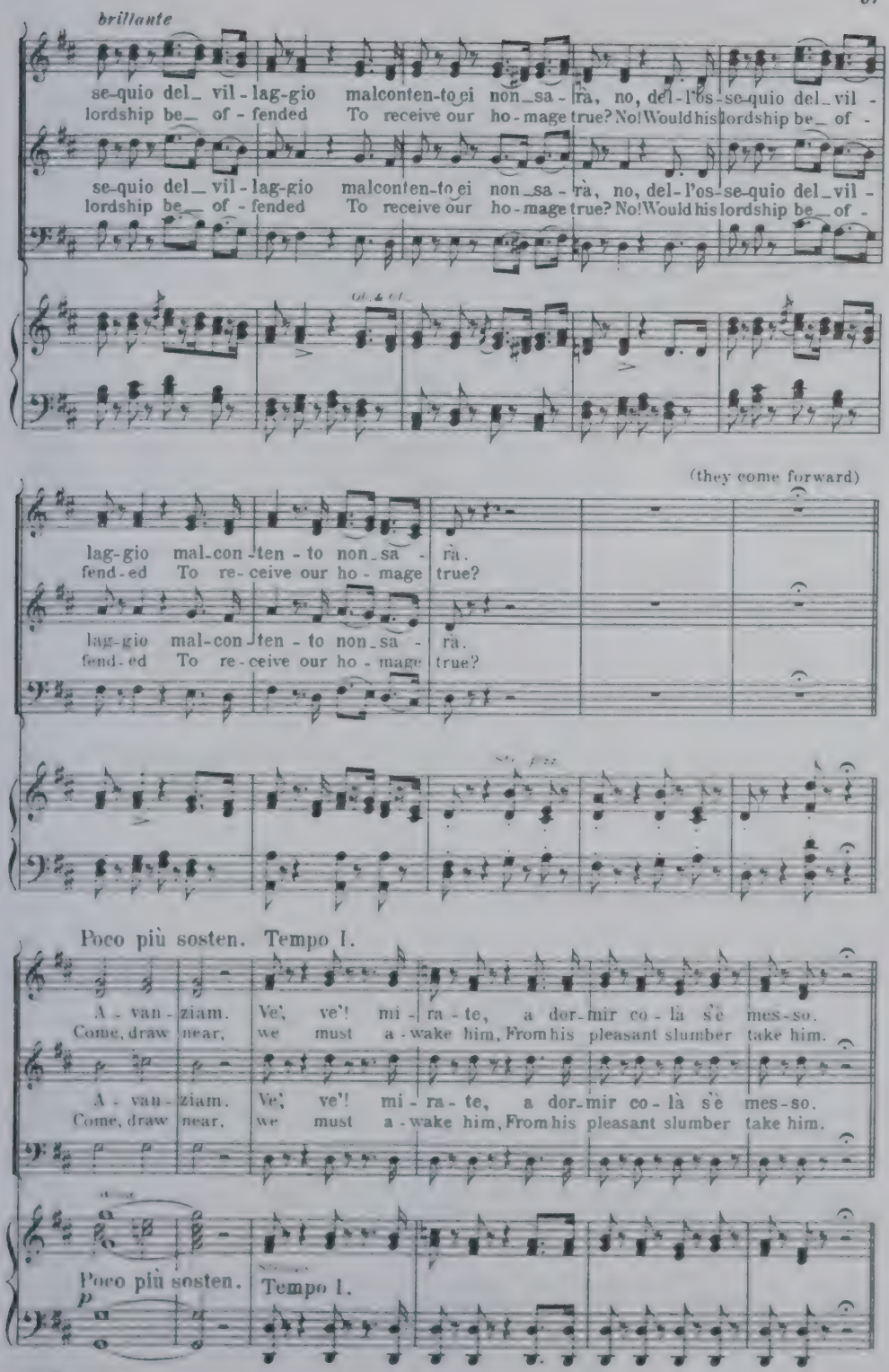

Amina (raising her right hand).
Cie-lo, al mio spo - so io giu -
An-gels that hov - er a - round
Strings arco & Cl.
pp maestoso
Tempo I.
Count.
ro e - ter- na e - ter- na fe - de e a - mor!
us, re - cord my vow to love him till death.
Gi - glio in-no-cen- te e
Ten - der and guile-less
pp
El - vi - no, al-fin sei
El - vi - no, I'm thine for
pu - ro, con-ser- va il tuo can-dor!
flow - er, Ne'er know sus-pi - cion's breath.
Fl. & Cl.
string. il tempo
ritornando al Tempo I.
mi - o. El - vi - no, già tua son i - o. Ab-brac-cia-mi. Oh! con-
ev - er, El - vi - no, no more we sev - er. One fond embrace, oh what
Fug-ga-si.
Fly, I must,
Ah se più re - sto,
I may not lin - ger,
string. il tempo
ritornando al Tempo I.

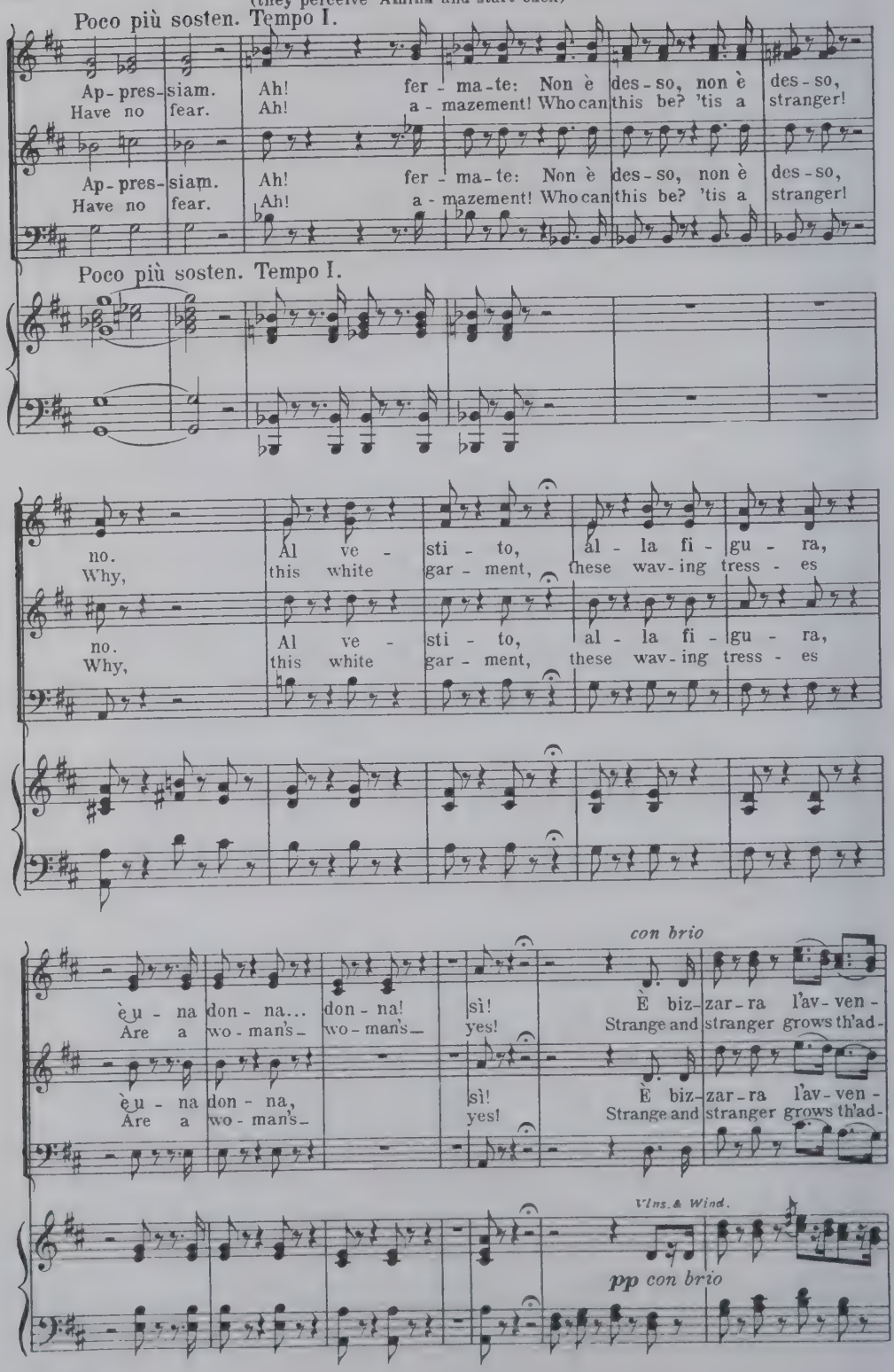

A.
ten - to che non si può spiegar, che non si può spie-gar. Oh con-
rap - ture, Too great for words to tell, too great for words to tell. Oh what
C.
io sen-to la mia vir-tù mancar, la mia vir-tù man-car, già sen-to,
From hon-or my heart would fain re-bel, my heart would fain re-bel, from hon-or,
2 Fl. 2 Ob. & 2 Cl.
Cl.
pp
ff
p
a piacere
A.
ten - to, che non si può spiegar, che non si può spie-gar. El-vi-no... ab-
rap - ture, too great for words to tell, too great for words to tell. El-vi-no one
C.
già sen-to la mia vir-tù man-car, la mia vir-tù man-car.
from hon-or my heart would fain re-bel, my heart would fain re-bel.
ppp
col canto
f
p
A.
brac-cia-mi, al - - fin sei mi - o, al - fin sei mi - o!
-fond em-brace, I'm thine for ev - er, no more we sev - er.

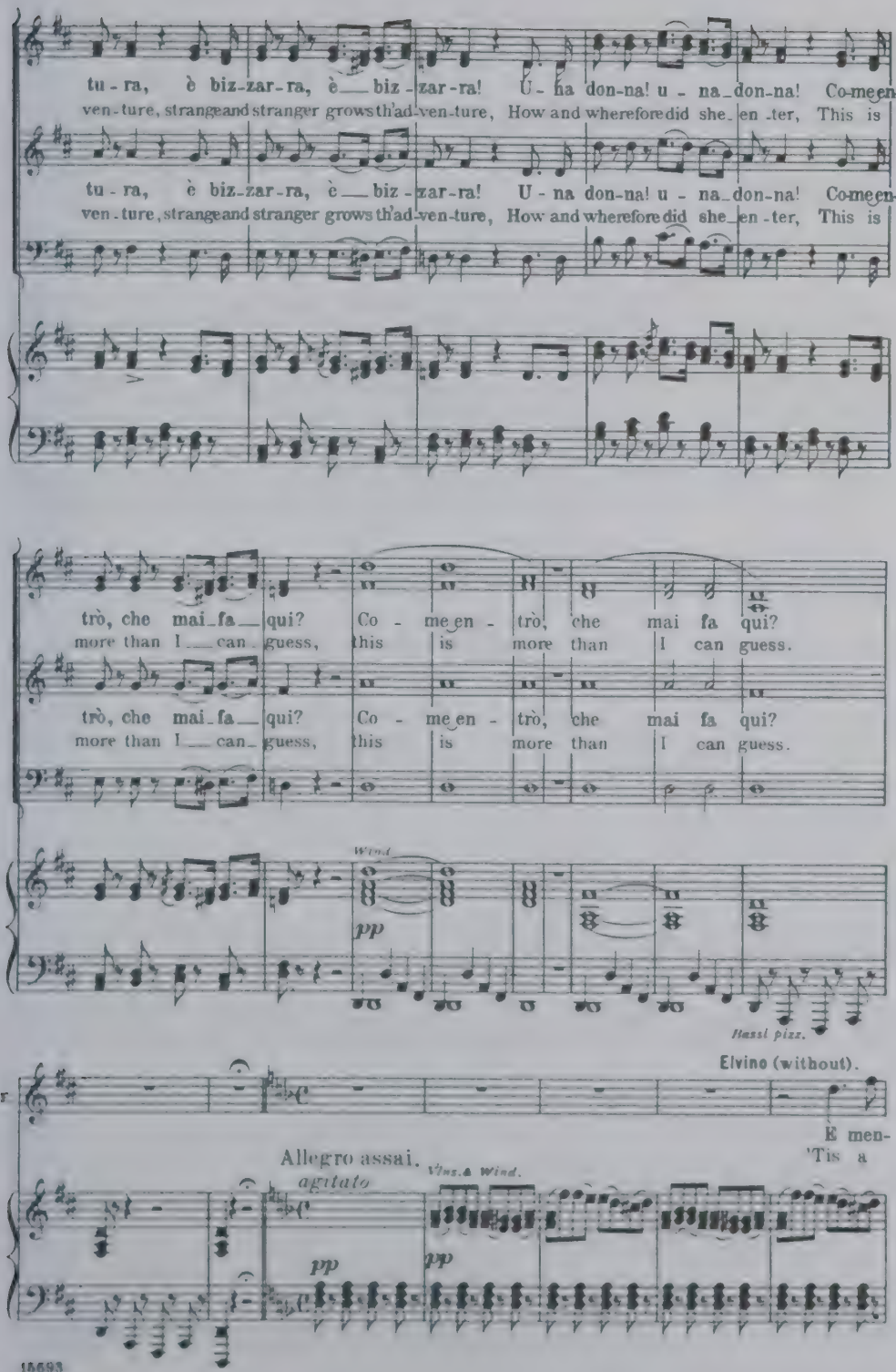
(As the Count is going out by the door, a noise is heard of people approaching; he then goes out by the window through which Amina entered, and shuts it. She, still sleeping, has laid herself on the sofa.)

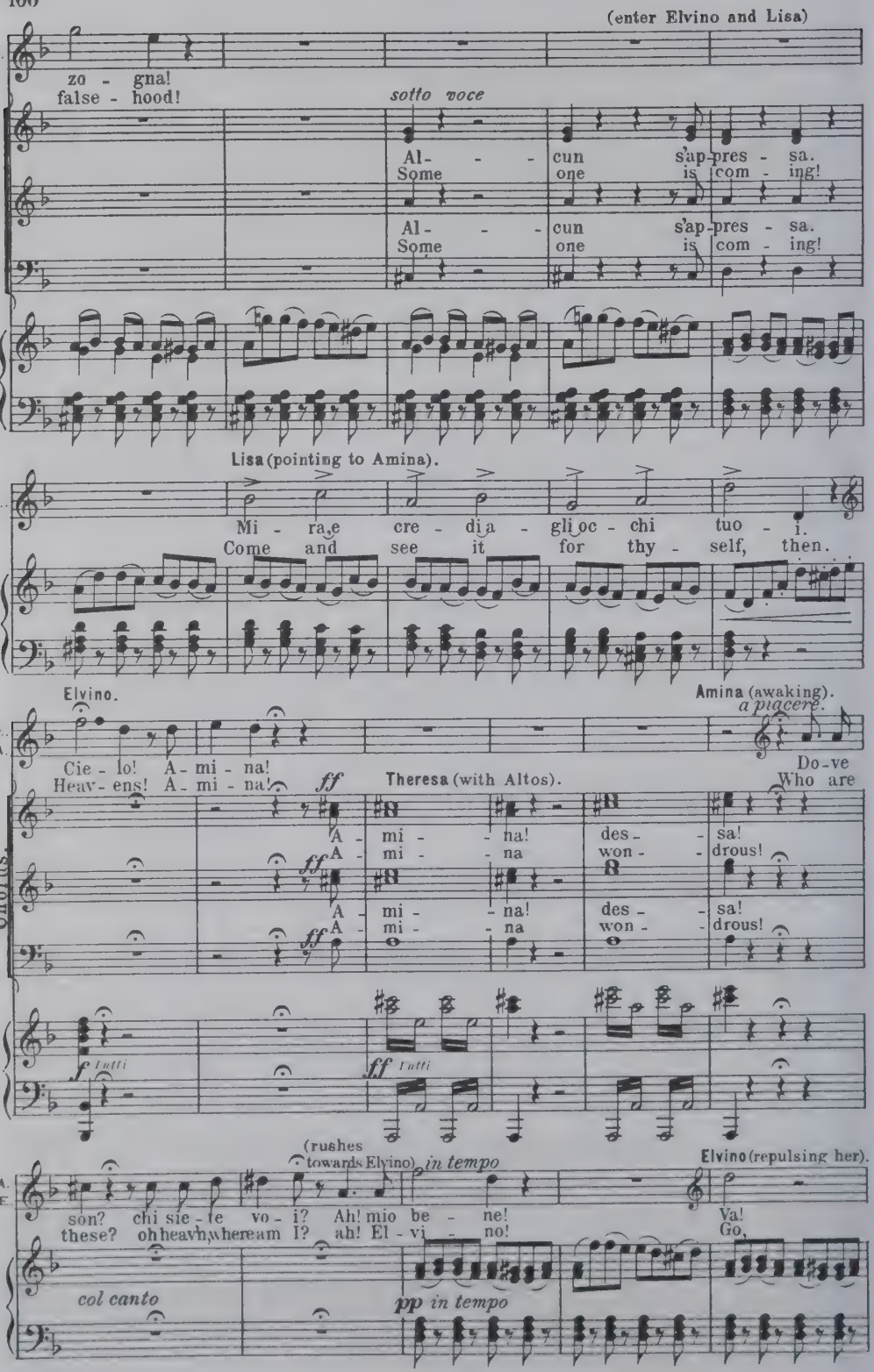

Chorus.
SOPRANO.
(outside)
sotto voce
L'u - - scio è a -
Soft - - ly
TENOR.
sotto voce
pp
Os-ser - va - te.
Let us en - ter.
BASS.
Alexis with Basses.
sotto voce
pp
Os-ser - va - te.
Let us en - ter.
Vln. arco
pp e legg.
p
per - - to.
creep - ing.
Sen - za stre - pi - to i - - nol - triam.
Why, the door's un-closed, this is strange.
Sen - za stre - pi - to i - - nol - triam.
Why, the door's un-closed, this is strange.
Sen - za stre - pi - to i - - nol - triam.
Why, the door's un-closed, this is strange.
Vln. arco
pizz.
(Enter cautiously Alexis and Villagers.)
con brillo
Vlns. arco & Wind.
pp legg.
arco
pp e stacc.

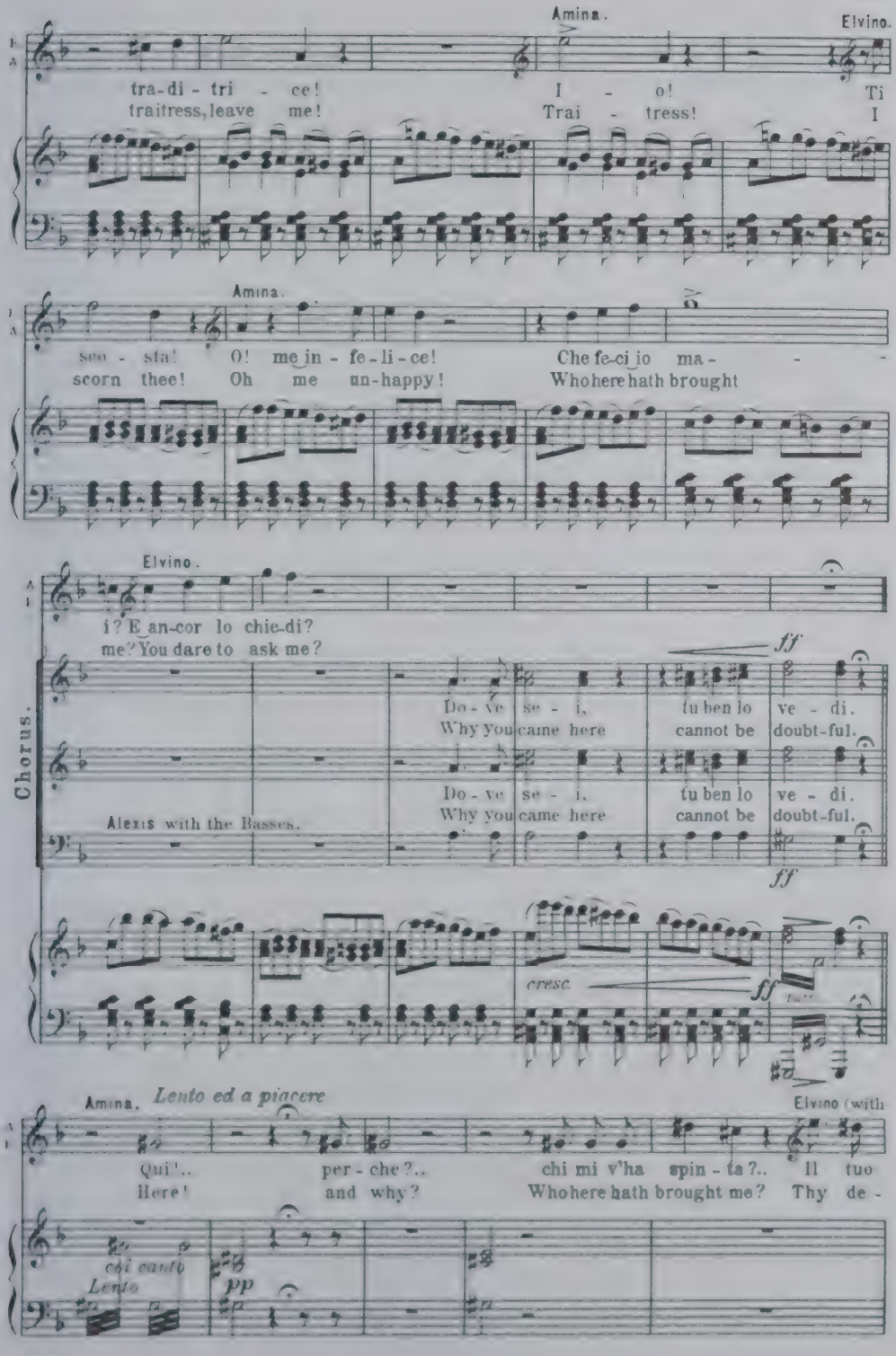

Tut- to ta-ce: ei dor- me
All is si-lent; he still is
Tut- to ta-ce: ei dor- me
All is si-lent; he still is
Poco più sosten.
Tempo I.
cer-to. Lo de-stiam, o nol de-stiam?
sleep-ing, Round his couch, say, shall we range?
cer-to. Lo de-stiam, o nol de-stiam? Per-chè no? ci vuol co-
sleep-ing, Round his couch, say, shall we range? Yes, why not? we must have
Poco più sosten.
Tempo I.
Strings
sotto voce e
pre-sen-tar-si o u-scir di quà. Del-l'os-
What we came for, let us do. Would his
rag-gio pre-sen-tar-si o u-scir di quà. Del-l'os-
courage, What we came for, let us do. Would his
Fl. & Cl.
pp


brillante
se-quio del_ vil - lag-gio malconten-to ei non_sa - rà, no, del-l'os-se-quio del_vil -
lordship be_ of - fended To receive our ho-mage true? No! Would his lordship be_ of -
se-quio del_ vil - lag-gio malconten-to ei non_sa - rà, no, del-l'os-se-quio del_vil -
lordship be_ of - fended To receive our ho-mage true? No! Would his lordship be_ of -
(they come forward)
lag-gio mal-con-ten - to non_sa - rà.
fend-ed To re-ceive our ho-mage true?
lag-gio mal-con-ten - to non_sa - rà.
fend-ed To re-ceive our ho-mage true?
Poco più sosten. Tempo I.
A - van - ziam. Ve', ve'! mi - ra - te, a dor-mir co - là s'è mes-so.
Come, draw near, we must a-wake him, From his pleasant slumber take him.
A - van - ziam. Ve', ve'! mi - ra - te, a dor-mir co - là s'è mes-so.
Come, draw near, we must a-wake him, From his pleasant slumber take him.
Poco più sosten.
Tempo I.
p


(they perceive Amina and start back)
Poco più sosten. Tempo I.
Ap-pres-siam. Ah! fer-ma-te: Non è des-so, non è des-so,
Have no fear. Ah! a-mazement! Who can this be? 'tis a stranger!
Ap-pres-siam. Ah! fer-ma-te: Non è des-so, non è des-so,
Have no fear. Ah! a-mazement! Who can this be? 'tis a stranger!
Poco più sosten. Tempo I.
no. Al ve-sti-to, al-la fi-gu-ra,
Why, this white gar-ment, these wav-ing tress-es
no. Al ve-sti-to, al-la fi-gu-ra,
Why, this white gar-ment, these wav-ing tress-es
con brio
è u-na don-na... don-na! sì! È biz-zar-ra l'av-ven-
Are a wo-man's- wo-man's- yes! Strange and stranger grows th'ad-
è u-na don-na,
Are a wo-man's-
sì!
yes!
È biz-zar-ra l'av-ven-
Strange and stranger grows th'ad-
Vlns. & Wind.
pp con brio


tu - ra, è biz-zar-ra, è biz - zar-ra! U - na don-na! u - na don-na! Co-me en-
ven - ture, strange and stranger grows th'ad-ven-ture, How and where-fore did she en - ter, This is
tu - ra, è biz-zar-ra, è biz - zar-ra! U - na don-na! u - na don-na! Co-me en-
ven - ture, strange and stranger grows th'ad-ven-ture, How and where-fore did she en - ter, This is
trò, che mai fa qui? Co - me en - trò, che mai fa qui?
more than I can guess, this is more than I can guess.
trò, che mai fa qui? Co - me en - trò, che mai fa qui?
more than I can guess, this is more than I can guess.
Wind
pp
Bassi pizz.
Elvino (without).
E men-
'Tis a
Allegro assai.
agitato
Vlns. & Wind.
pp
pp
18693


(enter Elvino and Lisa)
E.
zo - gna!
false - hood!
sotto voce
Al - - - cun s'ap-pres - sa.
Some one is com - ing!
Al - - - cun s'ap-pres - sa.
Some one is com - ing!
Lisa (pointing to Amina).
L.
Mi - ra,e cre - dia - gli oc - chi tuo - i.
Come and see it for thy - self, then.
Elvino.
Amina (awaking).
a piacere.
E.
A.
Cie - lo! A - mi - na!
Heav - ens! A - mi - na!
ff
Theresa (with Altos).
Do-ve
Who are
A - mi - - na! des - - sa!
A - mi - - na won - - drous!
Chorus.
ff
A - mi - - na! des - - sa!
A - mi - - na won - - drous!
f tutti
ff tutti
(rushes towards Elvino)
in tempo
Elvino (repulsing her).
A.
E.
son? chi sie - te vo - i? Ah! mio be - ne!
these? oh heavn, where am I? ah! El - vi - no!
Va!
Go,
col canto
pp in tempo


Amina.
Elvino.
tra-di - tri - ce!
traitress, leave me!
I - o!
Trai - tress!
Ti
I
Amina.
sco - sta!
scorn thee!
O! me in - fe - li - ce!
Oh me un-happy!
Che fe-ci jo ma - - -
Who here hath brought
Elvino.
i? E an-cor lo chie-di?
me? You dare to ask me?
Chorus.
Do - ve se - i,
Why you came here
tu ben lo ve - di.
cannot be doubt-ful.
Alexis with the Basses.
cresc.
Amina.
Lento ed a piacere
Elvino (with
Qui'..
Here!
per - che?..
and why?
chi mi v'ha spin - ta?..
Who here hath brought me?
Il tuo
Thy de -
Lento

(Throws herself into Theresa's arms, who covers her face with her hands)

concentrated rage).

Amina.

E
A

co - re in - gan - na - tor. Ma-dre! oh, ma - - dre!
ceit-ful, un-faith-ful heart. Mother! oh moth- - er!

Wind

Lento.

Lisa.

Amina. *a piacere*

L.
A.

Ah! sei con - vin - ta! Oh! me infe - li - ce! che fe - ci io
She's self - con - vict-ed! Oh me un - hap-py! heav'n help my

Elvino.

E

Va, va, sper - giu - ra!
Hence, hence, thou trai-tress!

Chorus.

Ah! sei con - vin - ta!
She's self - con - vict - ed!

Ah! sei con - vin - ta!
She's self - con - vict - ed!

pp

Strings

Lento.

pp

tremolo

A

ma - i? Oh mio do - lor!
an-guish! What have I done?

Strings & Horns

Lento

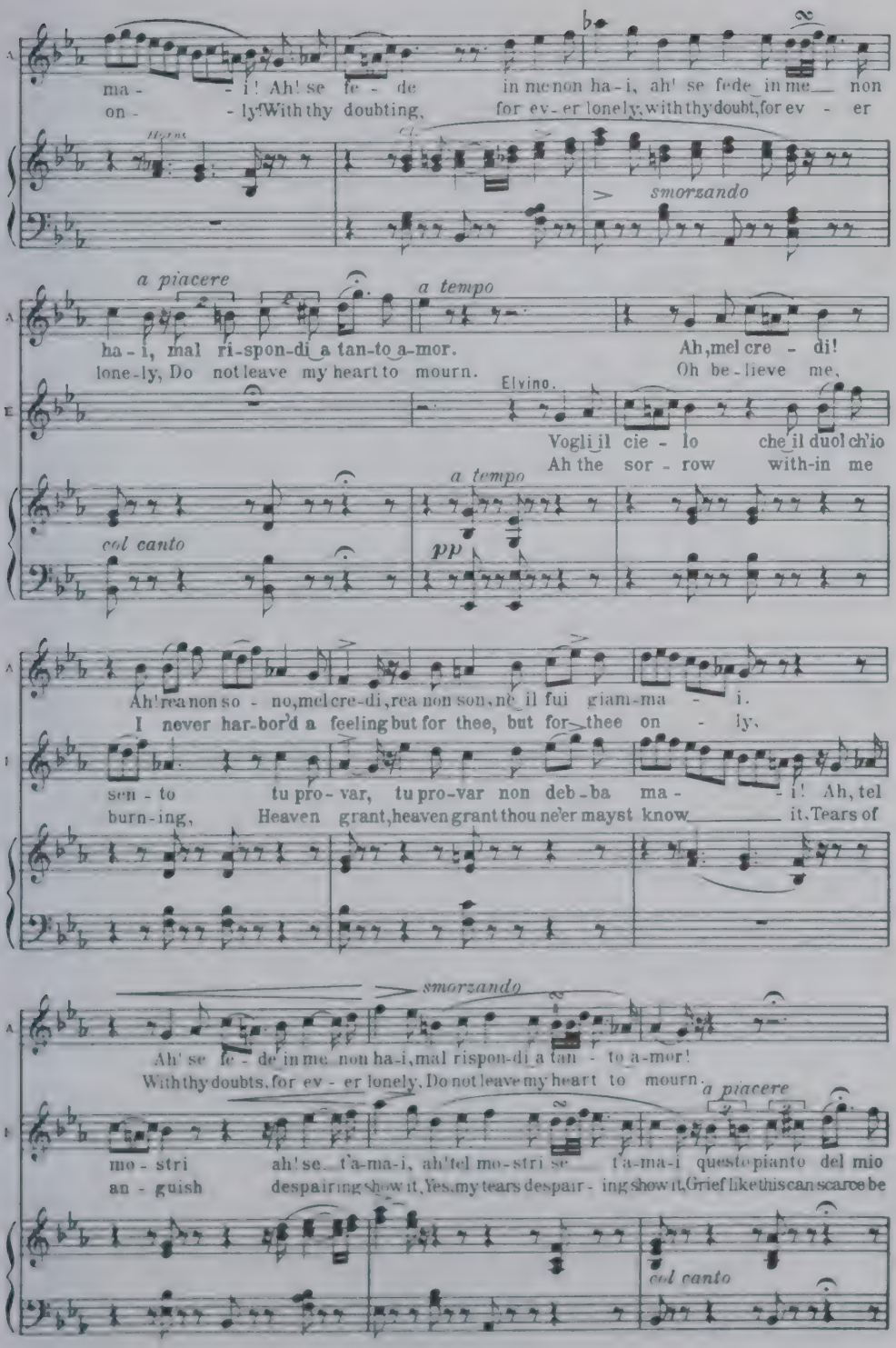
Andante sostenuto.

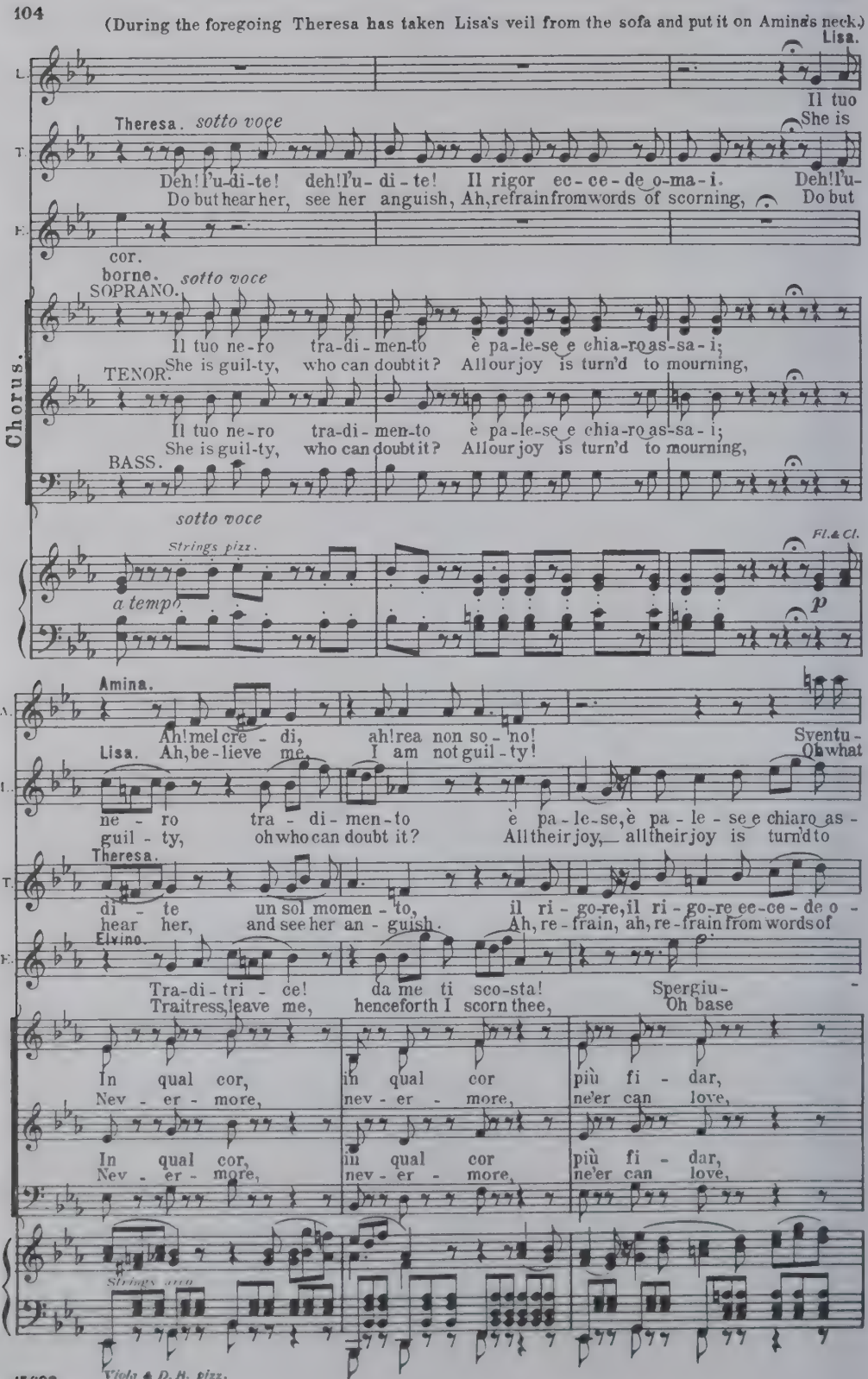
A

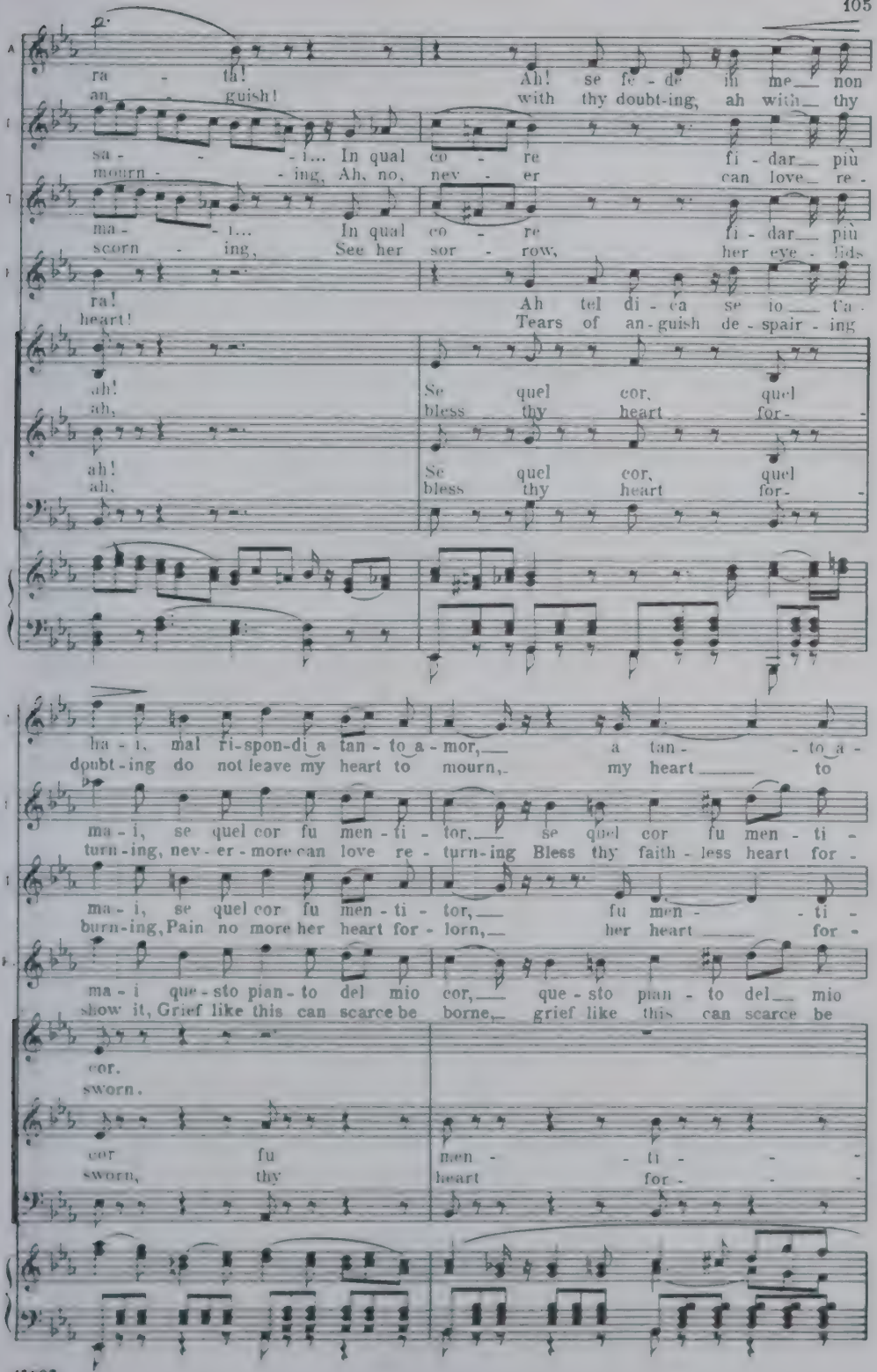
D'un pen-sie - ro e d'un ac-cen - to rea non sono, rea non son nè il fui giam-
Oh, be - lieve me, I never harbor'd Thought or feeling, but for thee, but for thee

Strings

pp


ma - i! Ah! se fe - de in me non ha - i, ah! se fede in me non
on - ly! With thy doubting, for ev - er lonely, with thy doubt, for ev - er
Horns
Cl.
smorzando
a piacere
a tempo
ha - i, mal ri-spon-di a tan-to a-mor.
lone-ly, Do not leave my heart to mourn.
Ah, mel cre - di!
Oh be-lieve me,
Elvino.
Vogli il cie - lo che il duol ch'io
Ah the sor - row with-in me
col canto
a tempo
pp
Ah! rea non so - no, mel cre-di, rea non son, nè il fui giam-ma - i.
I never har-bor'd a feeling but for thee, but for thee on - ly,
sen - to tu pro - var, tu pro-var non deb-ba ma - i! Ah, tel
burn-ing, Heaven grant, heaven grant thou ne'er mayst know it. Tears of
smorzando
Ah! se fe - de in me non ha-i, mal rispon-di a tan - to a-mor!
With thy doubts, for ev - er lonely, Do not leave my heart to mourn.
a piacere
mo - stri ah! se t'a-ma-i, ah! tel mo-stri se t'a-ma-i questo pianto del mio
an - guish despair-ing show it, Yes, my tears despair - ing show it, Grief like this can scarce be
col canto


(During the foregoing Theresa has taken Lisa's veil from the sofa and put it on Amina's neck.)
Lisa.
Il tuo
She is
Theresa. sotto voce
Deh! l'u-di-te! deh! l'u-di-te! Il rigor ec-ce-de o-ma-i. Deh! l'u-
Do but hear her, see her anguish, Ah, refrain from words of scorning, Do but
cor.
borne.
SOPRANO. sotto voce
Il tuo ne-ro tra-di-men-to è pa-le-se e chia-ro as-sa-i;
She is guil-ty, who can doubt it? All our joy is turn'd to mourning,
TENOR.
Il tuo ne-ro tra-di-men-to è pa-le-se e chia-ro as-sa-i;
She is guil-ty, who can doubt it? All our joy is turn'd to mourning,
BASS.
Chorus.
sotto voce
Strings pizz.
Fl. & Cl.
a tempo.
p
Amina.
Ah! mel cre-di, ah! rea non so-no! Sventu-
Lisa. Ah, be-lieve me, I am not guil-ty! Oh what
ne-ro tra-di-men-to è pa-le-se, è pa-le-se e chiaro as-
guil-ty, oh who can doubt it? All their joy, all their joy is turn'd to
Theresa.
di-te un sol momen-to, il ri-go-re, il ri-go-re ec-ce-de o-
hear her, and see her an-guish. Ah, re-frain, ah, re-frain from words of
Elvino.
Tra-di-tri-ce! da me ti sco-sta! Spergiu-
Traitress, leave me, henceforth I scorn thee, Oh base
In qual cor, in qual cor più fi-dar,
Nev-er-more, nev-er-more, ne'er can love,
In qual cor, in qual cor più fi-dar,
Nev-er-more, nev-er-more, ne'er can love,
Strings arco
Viola & D. B. pizz.


ra - ta!
Ah! se fe - de in me non
an - guish!
with thy doubt-ing, ah with thy
sa - - - i... In qual co - re fi - dar più
mourn - - ing, Ah, no, nev - er can love re -
ma - - i... In qual co - re fi - dar più
scorn - ing, See her sor - row, her eye - lids
ra!
Ah tel di - ca se io t'a -
heart!
Tears of an - guish de - spair - ing
ah!
Se quel cor, quel
ah,
bless thy heart for -
ah!
Se quel cor, quel
ah,
bless thy heart for -
ha - i, mal ri-spon-di a tan - to a - mor, a tan - to a -
doubt-ing do not leave my heart to mourn, my heart to
ma - i, se quel cor fu men - ti - tor, se quel cor fu men - ti -
turn-ing, nev - er - more can love re - turn-ing Bless thy faith - less heart for -
ma - i, se quel cor fu men - ti - tor, fu men - ti -
burn-ing, Pain no more her heart for - lorn, her heart for -
ma - i que - sto pian - to del mio cor, que - sto pian - to del mio
show it, Grief like this can scarce be borne, grief like this can scarce be
cor.
sworn.
cor fu men - ti -
sworn, thy heart for -

A.
mor. D'un pen-sie-ro, d'un pen-sie-ro, d'un ac-
mourn. Ah, be-lieve, I nev-er har-bor'd thought or
L.
tor? In qual
sworn. Nev- -er
T.
tor? In qual
lorn! Ah, re-
E.
cor. Vo-glia il cie-lo, vo-glia il ciel che il mio tor-
borne. Oh, the sor-row, oh, the sor-row in me
Il tuo ne-ro tra-di-men-to è pa-le-se e chia-ro as-sa-i;
She is guil-ty, who can doubt it? All our joy is turn'd to mourning,
tor? sì, il tuo ne-ro tra-di-
sworn. Thou'rt guil-ty, who can doubt it?
Vln.
Viol. & D.B. pizz., und 4 Hns.
A.
cen-to rea non so-no, rea non son, nè il fui giam-
feel-ing but for thee, for thee a-lone, I am not
L.
cor, in qual
more, nev- -er-
T.
cor, in qual
frain, ah, re-
E.
men-to tu pro-var, tu pro-var non deb-ba
burn-ing, Heav-en grant, heav-en grant, thou ne'er mayst
il tuo ne-ro tra-di-men-to è pa-le-se e chia-ro as-sa-i,
she is guil-ty, who can doubt it? all our joy is turn'd to mourn-ing,
men-to è pa- le-se e chia-ro as-
all our joy is turn'd to mourn-ing,

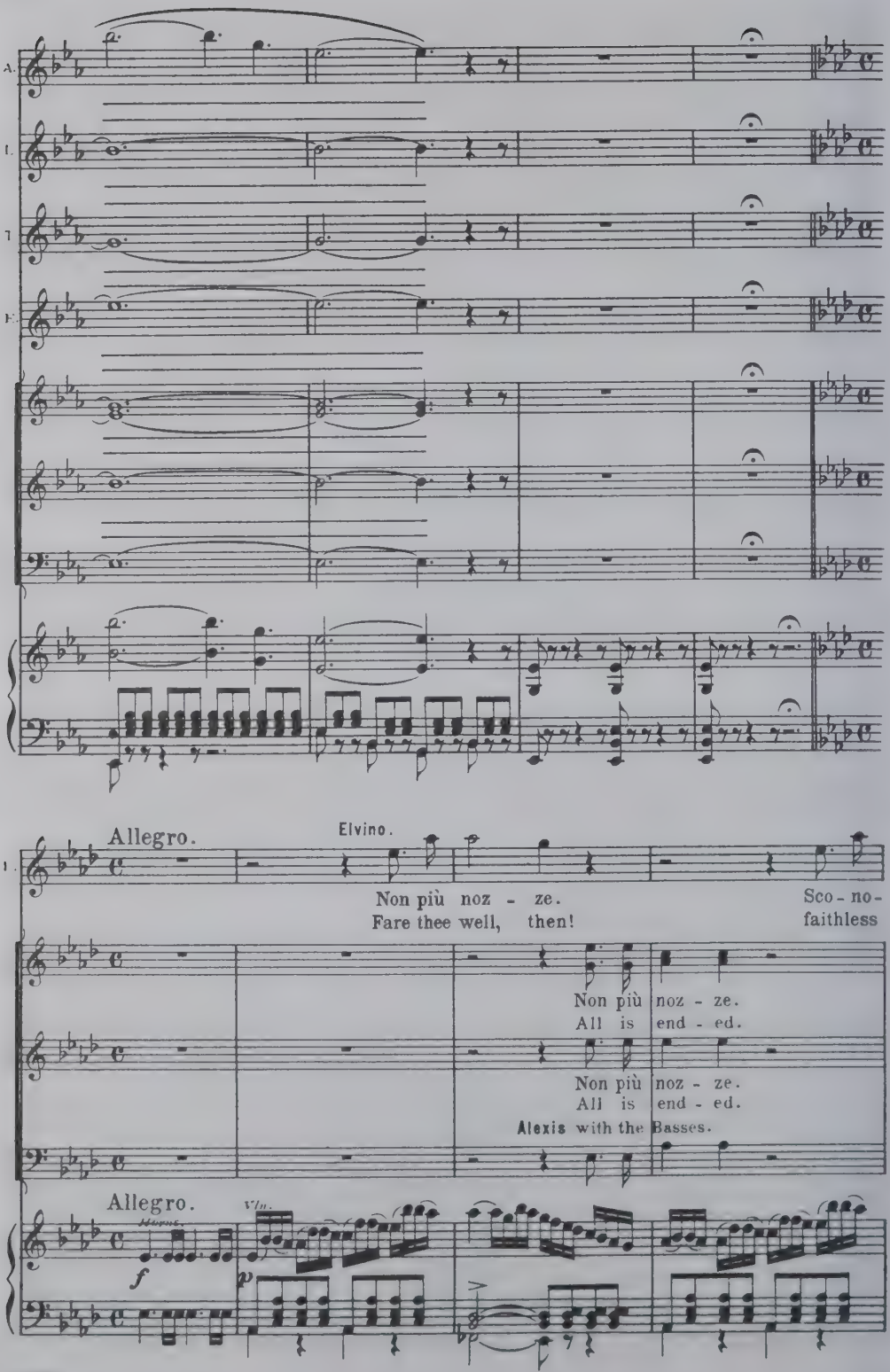
ma - i. Ah! se fe - - -
guil - ty, Ah! leave me
cor fi - - - dar, fi - - -
more can love re - - -
cor fi - - - dar, fi - - -
frain, Ah! yes, re - - -
ma - i! Ah! tel di - - ca s'io t'a-
know it, Ah! these tears de-spair - ing
in qual cor fi - dar più ma - i,
she is guil - ty, who can doubt it?
se quel cor fu men-ti - to - re,
all our joy is turn'd to mourning,
sa - i; in qual
nev - er - more will
cor, in qual cor fi -
love, ne'er will love re -
de non ha - i, in me non
not to mourn, Ah, with thy
dar più ma - i, se quel
turn - ing bless, bless thy
dar più ma - i, se quel
frain, re - - frain from words of
ma - - i que - sto pian - to, que - sto pian - to del mio
show it, ah, these tears, ah, these tears de - spair - ing
se quel co-re è men-ti - to - re?
she is guil-ty, who can doubt it?
In qual cor fi - dar più ma - i,
all our joy is turn'd to mourning,
dar, in qual cor fi -
turn - ing, will love re -
dar, ah! se quel
turn - ing bless a -
pp
ff
18643

A.
ha - i, ah! se fe - de in me non ha - i, mal rispon - di a tan - to a -
doubt - ing, with thy doubt for ev - er lone - ly do not leave my heart to
I.
cor, se quel cor fu men - ti -
heart. Nev - er - more can love re -
T.
cor, se quel cor fu men - ti -
scorn. Ah, re - frain from words of
F.
co - re, ah! tel di - ca s'io ta - ma - I que - sto pian - to del mio
show it, yes, these tears de - spair - ing show it, grief like this can scarce be
se quel cor fu men - ti - to - re, se quel cor fu men - ti - to - re?
all our joy is turn'd to mourning, she is guil - ty, who can doubt it?
cor fu men - ti - tor, fu men - ti -
gain thy heart for - sworn, thy heart for -
f
p
pp
A.
mor. D'un pen - sie - ro, d'un pen - sie - ro, d'un ac -
mourn. Ah, be - lieve, I nev - er har - bor'd thought or
I.
tor? In qual
turn, nev - - er -
T.
tor? In qual
scorn, ah re -
F.
cor. Vo - glia il cie - lo, vo - glia il ciel che il mio tor -
borne. Oh, the sor - row, oh, the sor - row in me
Il tuo ne - ro tra - di - men - to è pa - le - se e chia - ro as - sa - i:
all our joy is turn'd to mourn - ing, she is guil - ty, who can doubt it?
tor? Sì, il tuo ne - ro tra - di -
sworn! Yes, thou art guil - ty, who can

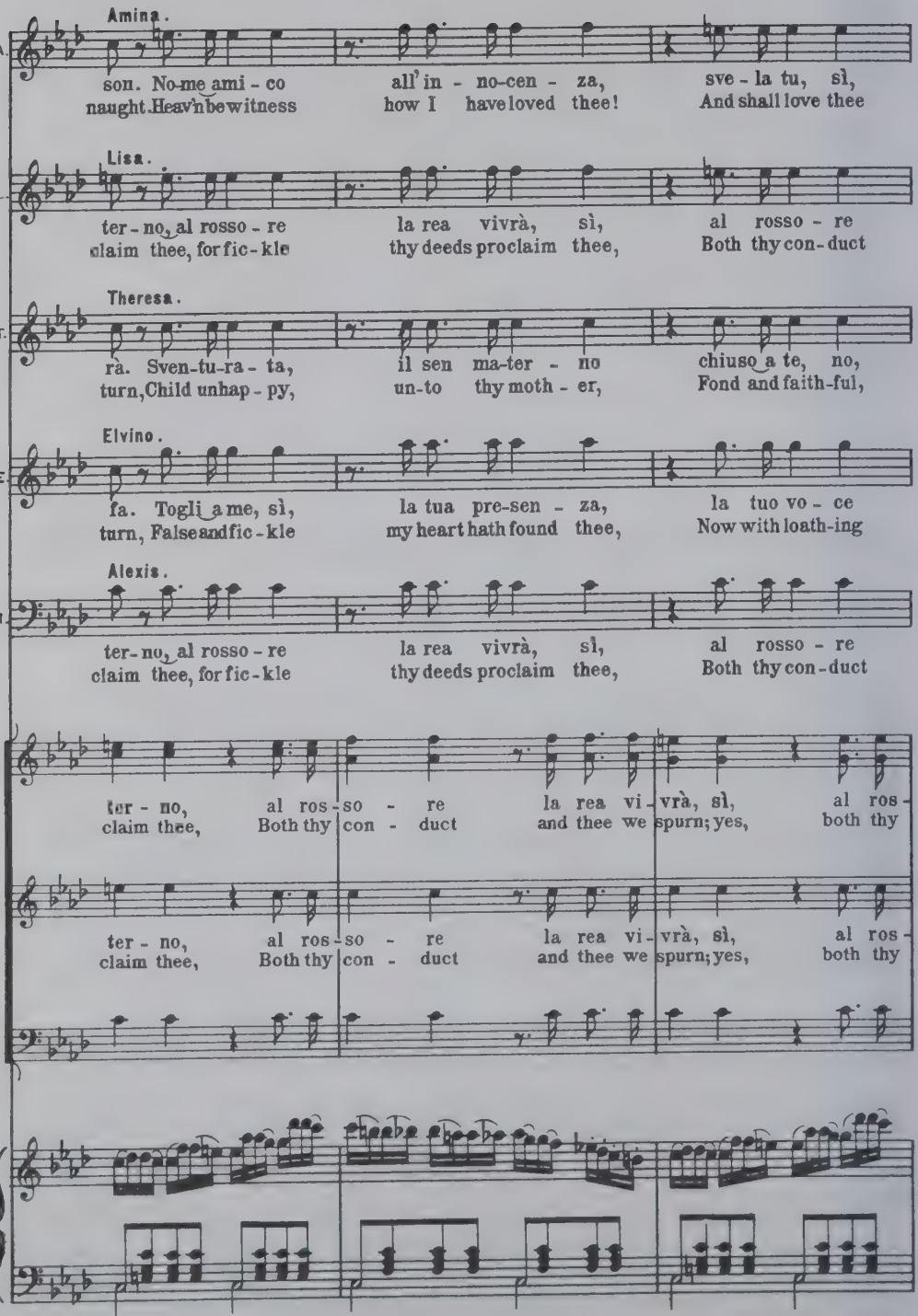
cen - to, rea non so - no, rea non son, nè il fui giam -
feel - ing But for thee, for thee a - lone, I am not
cor, in qual
more, nev - er -
cor, in qual
frain, ah, re -
men - to tu pro - var, tu pro-var non deb - ba
burn - ing, Heav - en grant, heav - en grant thou ne'er mayst
Il tuo ne - ro tra - di - men - to è pa - le - se, e chia - ro as - sa - i.
all our joy is turn'd to mourn-ing, she is guil - ty, who can doubt it?
men - to è pa - le - se, chia - ro as -
doubt it? All our joy is turn'd to
B:
ma - i; Ah! se fe - -
guil - ty, Ah! leave me
cor fi - - dar, fi - -
more can love re - -
cor fi - - dar, fi - -
frain, ah, yes, re - -
ma - i. Ah! tel di - - ca s'io ta -
know it, Ah, these tears de - spair - ing
In qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re,
she is guil - ty, who can doubt it? all our joy is turn'd to mourning,
sa - i. In qual cor, in qual cor fi -
mourn - ing, nev - er - more, ne'er can love re -
pp
sf
pp
p
ff
pp

de non ha - i, in me non
not to mourn, ah, with thy
dar più ma - i, se quel
turn - - ing bless, bless thy
dar più ma - i, se quel
frain, re - - frain from words of
ma - - i que - sto pian - to, que - sto pian - to del mio
show it, ah, these tears, ah, these tears de - spair - ing
se quel co-re è men-ti - to - re? in qual cor fi - dar più ma - i,
she is guil-ty, who can doubt it? all our joy is turn'd to mourn-ing,
dar, in qual cor fi - dar, ah, se quel
turn - ing, can love re - turn - ing bless a -
ha - i, ah se fe - de in me non ha - i, mal ri-spon-di a tan - to a -
doubt - ing, with thy doubt, for ev - er lone - ly do not leave my heart to
cor, se quel cor fu men - ti -
heart, bless thy fiath - less heart for -
cor, se quel cor fu men - ti -
scorn, ah, re-frain from words of
co - re, ah tel di - ca s'io t'a - ma - i que - sto pian - to del mio
show it, yes, these tears de - spair - ing show it, grief like this can scarce be
se quel cor fu men-ti - to - re? se quel cor fu men - ti - to - re?
she is guil-ty, who can doubt it? all our joy is turn'd to mourning,
cor fu men - ti - tor, fu men - ti -
gain thy heart for - sworn, thy heart for -

mor, ah! se fe - de in me non ha - i, mal ri - spon - di a tan - to a - mo - re.
mourn, Ah, be - lieve, I nev - er har - bor'd An - y thought but for thee on - ly,
tor? In qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re?
sworn, She is guil - ty, who can doubt it? All their joy is turn'd to mourn - ing,
tor? In qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re?
scorn, Do but hear her, in her an - guish, Ah re - frain from words of scorn - ing,
cor. Ah! tel di - ca, ah! tel di - ca s'io t'a -
borne. Ah these tears, ah these tears de - spair - ing
In qual cor fi - dar più ma - i, se quel cor fu men - ti - to - re?
She is guil - ty, who can doubt it? All our joy is turn'd to mourn - ing,
tor? ah! In qual cor fi - dar più
sworn. No, nev - er - more will love re -
Vln. & 2 Fl.
Ah! se fe - de in me non ha - i, mal ri - spon - di a tan - to a tanto amor.
With thy doubt, for ev - er lone - ly do not leave my heart a - lone to mourn.
In qual cor fi - dar più ma - i, se quel cor fu men - ti - tor? In qual?
Nev - er more can love re - turn - ing Bless thy faith - less heart thy heart for - sworn.
In qual cor fi - dar più ma - i, se quel cor fu men - ti - tor? In qual?
See her grief, her eye - lids burn - ing, Pain no more her heart, her heart for - lorn.
ma - i que - sto pian - to, que - sto pian - to del mio cor.
show it, Grief like this, grief like this can scarce be borne.
In qual cor fi - dar più ma - i, se quel cor fu men - ti - tor? In qual?
Nev - er - more will love re - turn - ing Bless a - gain thy heart thy heart for - sworn.
ma - i, se quel cor fu men - ti - tor?
turn - ing Bless a - gain thy heart for - sworn.
Solo Fl.

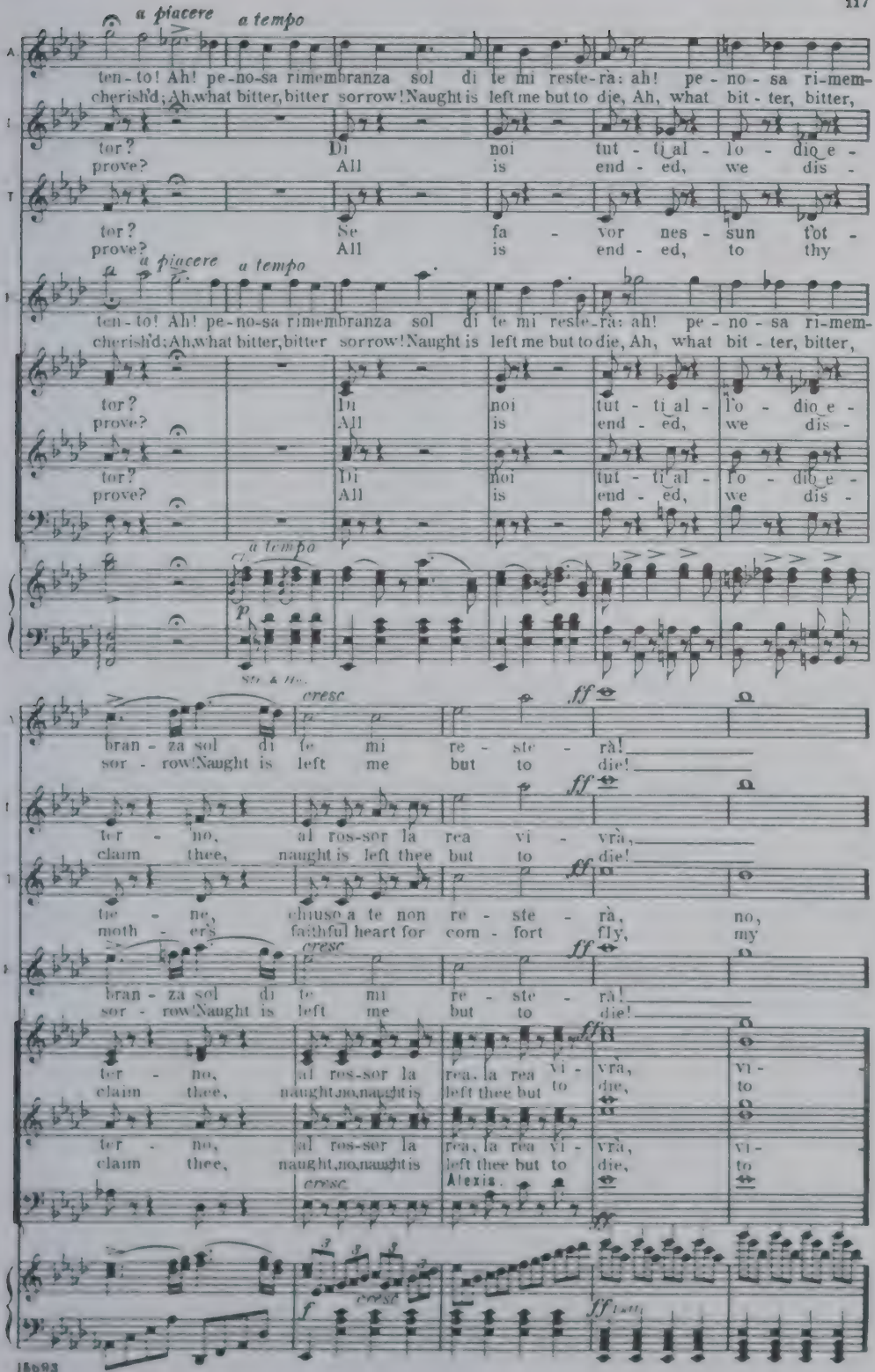

Allegro.
Elvino.
Non più noz - ze.
Fare thee well, then!
Sco - no-
faithless
Non più noz - ze.
All is end - ed.
Non più noz - ze.
All is end - ed.
Alexis with the Basses.
Allegro.
Vln.
f
p

Amina.
Oh! or-ren-do i - stante! Deh! m'u-di - te, deh! m'u -
Lisa.
Oh hour of anguish! do but hear me, I im -
Non più i-me - ne: sprezzo, in - fa-mia a lei con -
All is end-ed, thy com - pan-ions all dis -
Theresa.
Se fa - vor nes - sun ti ot - tien, nes - sun t'ot -
If all hearts are clos'd a - gainst thee, clos'd a -
Elvino.
seen - te, io t'abban-dono... Va!
girl, here we part for ever. Go!
Non più i-me - ne: sprezzo, in - fa-mia a lei con -
All is end-ed, thy com - pan-ions all dis -
Non più i-me - ne: sprezzo, in - fa-mia a lei con -
All is end-ed, thy com - pan-ions all dis -
di - te! Io rea non son, non
plore thee! Naught have I done, oh,
vie - ne. Di noi tut - ti al - l'o - dio e - ter - no, al - l'o - dio e -
claim thee, For a false and fic - kle heart thy deeds pro -
tie - ne, que-sto se - no chiu - so a - te non re - ste -
gainst thee, Come, un - to thy moth - er's faith - ful arms re -
La tua vo - ce or - ror mi
Ah from thee with loath - ing I
vie - ne. Di noi tut - ti al - l'o - dio e - ter - no, al - l'o - dio e -
claim thee, For a false and fic - kle heart thy deeds pro -
vie - ne. Di noi tut - ti al - l'o - dio e - ter - no, al - l'o - dio e -
claim thee, For a false and fic - kle heart thy deeds pro -
fff Tutti

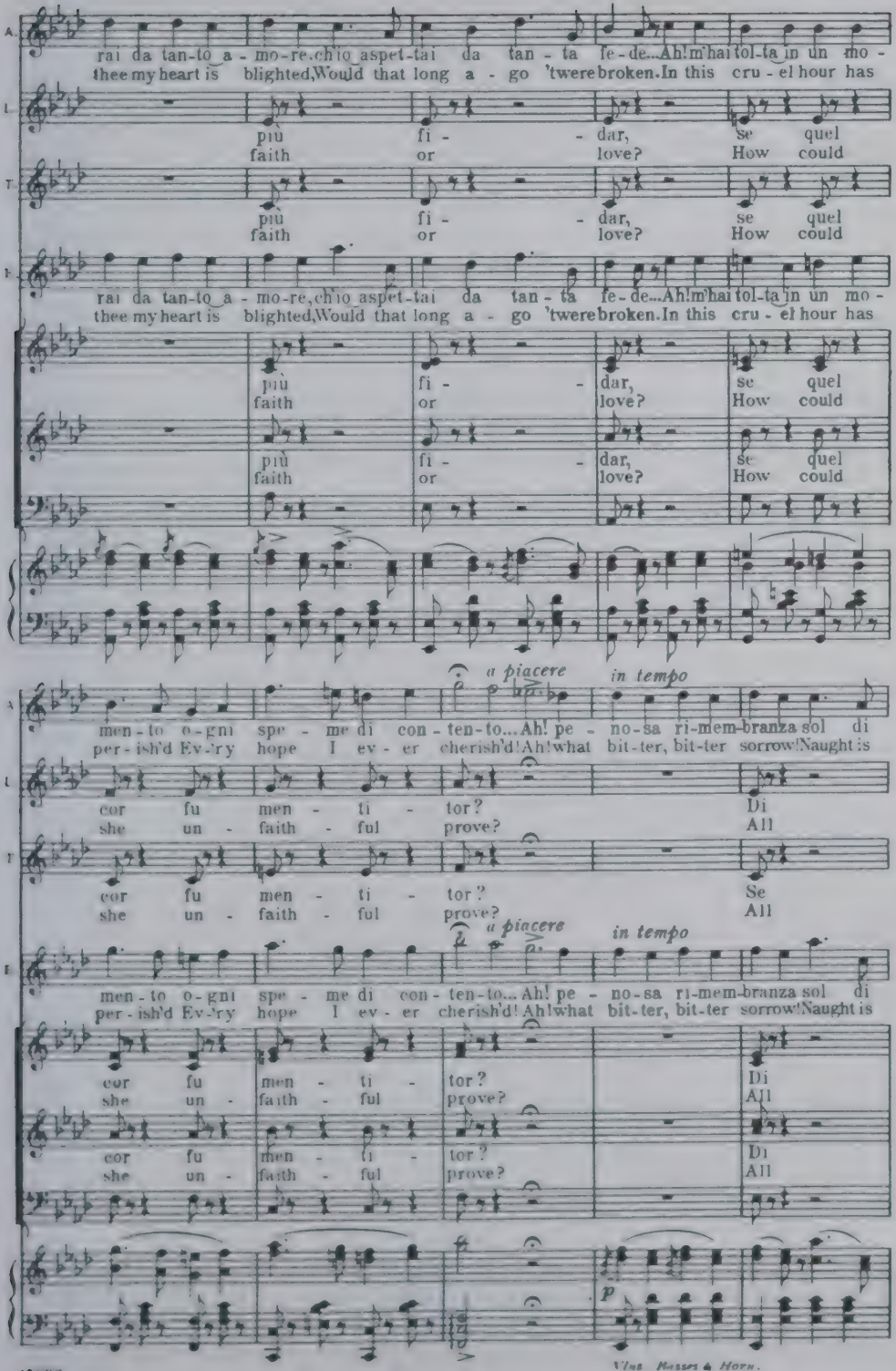

Amina.
son. No-me ami - co all' in - no-cen - za, sve - la tu, sì,
naught. Heav'n be witness how I have loved thee! And shall love thee
Lisa.
ter - no, al rosso - re la rea vivrà, sì, al rosso - re
claim thee, for fic - kle thy deeds proclaim thee, Both thy con - duct
Theresa.
rà. Sven-tu-ra - ta, il sen ma-ter - no chiuso a te, no,
turn, Child unhap - py, un-to thy moth - er, Fond and faith-ful,
Elvino.
fa. Togli a me, sì, la tua pre-sen - za, la tuo vo - ce
turn, False and fic - kle my heart hath found thee, Now with loath-ing
Alexis.
ter - no, al rosso - re la rea vivrà, sì, al rosso - re
claim thee, for fic - kle thy deeds proclaim thee, Both thy con - duct
ter - no, al ros - so - re la rea vi - vrà, sì, al ros -
claim thee, Both thy con - duct and thee we spurn; yes, both thy
ter - no, al ros - so - re la rea vi - vrà, sì, al ros -
claim thee, Both thy con - duct and thee we spurn; yes, both thy

la ve - ri - tà.
for ev - er - more.
Deh! m'a-
Do but
la rea vi - vrà.
and thee we spurn!
non re - ste-rà, no, non re - ste - rà, non re - ste - rà.
do thou re-turn, come, un - to thy mother's arms re - turn.
or-ror mi fa, sì, or - ror mi fa, or - ror mi fa.
from thee I turn, yes, with loathing now from thee I turn.
la rea vi-vra, sì, la rea vi - vrà, la rea vi - vrà.
and thee we spurn, both thy con-duct and thy-self we spurn!
so - re la rea vi - vrà, la rea vi - vrà, la rea vi - vrà.
con - duct and thee we spurn, yes, yes, we spurn, yes, yes, we spurn!
so - re la rea vi - vrà, la rea vi - vrà, la rea vi - vrà.
con - duct and thee we spurn, yes, yes, we spurn, yes, yes, we spurn!
Più vivo.
scol-ta! Io rea non so - no! Non è questa, ingra - to
hear me, I am not guil-ty! Ah, is thus my love re -
Elvino.
Sco-no-scen-te, ingra - to co - re! Non è questa, ingra - to
I for-swear thee, oh faith-less heart! Ah, is thus my love re -
Più vivo.
p

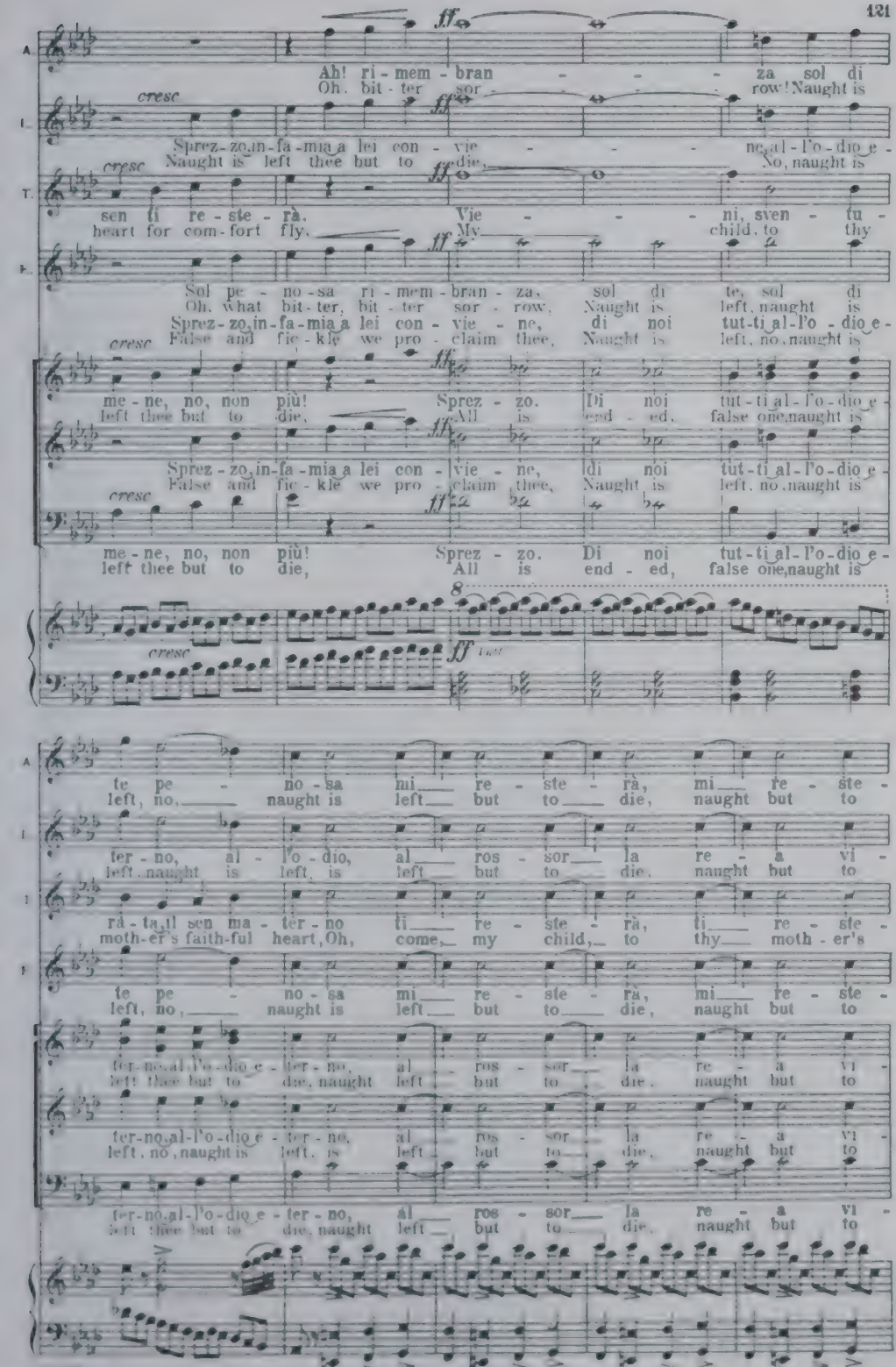
Amina.
co - re, non è que-sta la mer-ce-de ch'io spe - rai da tanto a - mo-re, ch'io aspet-
quit-ed, Un - re-member'd ev - 'ry to-ken? If by thee my heart is blighted, Would that
Lisa.
In qual cor più
Where to seek faith
Theresa.
In qual cor più
Where to seek faith
Elvino.
co - re, non è que-sta la mer-ce-de ch'io spe - rai da tanto a - mo-re, ch'io aspet-
quit-ed, Un - re-member'd ev - 'ry to-ken? If by thee my heart is blighted, Would that
Chorus.
In qual cor più
Where to seek faith
In qual cor più
Where to seek faith
Alexis with the Basses.
tai da tan - ta fe - de. Ah! m'hai tol-ta in un mo - men-to o-gni spe - me di con-
long a - go 'twere broken. In this cru - el hour has per-ish'd Ev-'ry hope I ev - er
fi - dar, se quel cor fu men - ti -
or love, Oh! could she un - faith - ful
fi - dar, se quel cor fu men - ti -
or love, Oh! could she un - faith - ful
tai da tan - ta fe - de. Ah! m'hai tol-ta in un mo - men-to o-gni spe - me di con-
long a - go 'twere broken. In this cru - el hour has per-ish'd Ev-'ry hope I ev - er
fi - dar, se quel cor fu men - ti -
or love, How could she un - faith - ful
fi - dar, se quel cor fu men - ti -
or love, How could she un - faith - ful


a piacere
a tempo
ten - to! Ah! pe-no-sa rimembranza sol di te mi reste-rà: ah! pe - no - sa ri-mem-
cherish'd; Ah, what bitter, bitter sorrow! Naught is left me but to die, Ah, what bit - ter, bitter,
tor? Di noi tut - ti al - lo - dio e -
prove? All is end - ed, we dis -
tor? Se fa - vor nes - sun t'ot -
prove? All is end - ed, to thy
a piacere
a tempo
ten - to! Ah! pe-no-sa rimembranza sol di te mi reste-rà: ah! pe - no - sa ri-mem-
cherish'd; Ah, what bitter, bitter sorrow! Naught is left me but to die, Ah, what bit - ter, bitter,
tor? Di noi tut - ti al - lo - dio e -
prove? All is end - ed, we dis -
tor? Di noi tut - ti al - lo - dio e -
prove? All is end - ed, we dis -
a tempo
p
cresc
ff
bran - za sol di te mi re - ste - rà!
sor - row! Naught is left me but to die!
ter - no, al ros-sor la rea vi - vrà,
claim thee, naught is left thee but to die!
te - ne, chiuso a te non re - ste - rà, no,
moth - er's faithful heart for com - fort fly, my
cresc
ff
bran - za sol di te mi re - ste - rà!
sor - row! Naught is left me but to die!
ff
ter - no, al ros-sor la rea, la rea vi - vrà, vi -
claim thee, naught, no, naught is left thee but to die, to
ter - no, al ros-sor la rea, la rea vi - vrà, vi -
claim thee, naught, no, naught is left thee but to die, to
cresc
Alexis.
ff
coresf
f
ff

A.
Sì, in-gra-to! in-gra-to!
No, un-grateful! un-grateful!
I.
Sì, al-lodio e - ter - no, al ros - so - re, al ros - sor la re - a, la
Yes now all is end - ed for ev-er, all is end ed for ev - er, naught is
T.
no, sven-tu - ra - ta, il sen ma - ter - no al -
child, to thy moth - er, yes, to thy moth - er, my
E.
Sì, va! va!
No, hence! hence!
vrà, al-lodio e - ter - no, al ros - so - re, al ros - sor la re - a, la
die, now all is end - ed for ev - er, all is end - ed for ev - er, naught is
vrà, al-lodio e - ter - no, al ros - so - re, al ros - sor la re - a, la
die, now all is end - ed for ev - er, all is end - ed for ev - er, naught is
Alexis.
Alexis.
Non è questa, ingrato co - re, non è que-sta la mer-ce - de ch'io spe -
Ah, is thus my love re - quit-ed, Un - re-membe'd ev - 'ry to-ken? If by
re - a vi - vrà. In qual cor
left but to die. Where to seek
men ti re-ste - rà. In qual cor
child, for comfort fly. Where to seek
Non è questa, ingrato co - re, non è que-sta la mer-ce - de ch'io spe -
Ah, is thus my love re - quit-ed, Un - re-membe'd ev - 'ry to-ken? If by
pp
re - a vi - vrà. In qual cor
left but to die. Where to seek
pp
re - a vi - vrà. In qual cor
left but to die. Where to seek
Alexis.
pp
p


rai da tan-to a - mo-re, ch'io aspet-tai da tan - ta fe-de... Ah! m'hai tol-ta in un mo -
thee my heart is blighted, Would that long a - go 'twere broken. In this cru - el hour has
più fi - - dar, se quel
faith or love? How could
più fi - - dar, se quel
faith or love? How could
rai da tan-to a - mo-re, ch'io aspet-tai da tan - ta fe-de... Ah! m'hai tol-ta in un mo -
thee my heart is blighted, Would that long a - go 'twere broken. In this cru - el hour has
più fi - - dar, se quel
faith or love? How could
più fi - - dar, se quel
faith or love? How could
a piacere
in tempo
men - to o - gni spe - me di con - ten - to... Ah! pe - no - sa ri-mem-branza sol di
per - ish'd Ev - 'ry hope I ev - er cherish'd! Ah! what bit - ter, bit - ter sorrow! Naught is
cor fu men - ti - tor? Di
she un - faith - ful prove? All
cor fu men - ti - tor? Se
she un - faith - ful prove? All
a piacere
in tempo
men - to o - gni spe - me di con - ten - to... Ah! pe - no - sa ri-mem-branza sol di
per - ish'd Ev - 'ry hope I ev - er cherish'd! Ah! what bit - ter, bit - ter sorrow! Naught is
cor fu men - ti - tor? Di
she un - faith - ful prove? All
cor fu men - ti - tor? Di
she un - faith - ful prove? All
p

A.
te mi re - ste - rà. Ah! pe - no - sa ri-mem-bran - za sol di te mi
left me but to die, Ah what bit - ter, bit-ter sor-row! Naught is left me
I.
noi tut - ti al - l'o - dio e - ter - no, al ros-sor la
is end - ed, we dis - claim thee, naught is left thee
T.
fa - vor nes - sun t'ot - tie - ne, chiuso a te non
is end - ed, to thy moth - er's faithful heart for
F.
te mi re - ste - rà. Ah! pe - no - sa ri-mem-bran - za sol di te mi
left me but to die, Ah what bit - ter, bit-ter sor-row! Naught is left me
noi tut - ti al - l'o - dio e - ter - no, al ros-sor la
is en ed, we dis - claim thee, naught, no, naught is
noi tut - ti al - l'o - dio e - ter - no, al ros-sor la
is end - ed, we dis - claim thee, naught, no, naught is
3
f 3
cresc.
Più allegro.
ff
re - ste - rà!
but to die.
rea vi - vrà.
but to die.
re - ste - rà! No
com - fort fly, my
no, child, ah! sfor-tu - na - ta, que-sto
yes, to thy mother's faith-ful
re - ste - rà!
but to die.
rea, la rea vi - vrà, vi - vrà.
left thee but to die, to die, No, non più noz - ze, non più i -
yes, all is end-ed, naught is
rea, la rea vi - vrà, vi - vrà.
left thee but to die, to die, No, non più noz - ze, non più i -
Alexis.
yes, all is end-ed, naught is
Più allegro.
8
ff Tutti
Str.


A
Ah! ri - mem - bran - - - za sol di
Oh, bit - ter sor - - - - row! Naught is
cresc
ff
I.
Sprez - zo, in - fa - mia a lei con - vie - - - ne, al - l'o - dio e -
Naught is left thee but to die, No, naught is
T.
sen ti re - ste - rà. Vie - - - ni, sven - tu -
heart for com - fort fly. My child, to thy
B.
Sol pe - no - sa ri - mem - bran - za, sol di te, sol di
Oh, what bit - ter, bit - ter sor - row, Naught is left, naught is
Sprez - zo, in - fa - mia a lei con - vie - ne, di noi tut - ti al - l'o - dio e -
False and fic - kle we pro - claim thee, Naught is left, no, naught is
me - ne, no, non più! Sprez - zo. Di noi tut - ti al - l'o - dio e -
left thee but to die, All is end - ed, false one, naught is
Sprez - zo, in - fa - mia a lei con - vie - ne, di noi tut - ti al - l'o - dio e -
False and fic - kle we pro - claim thee, Naught is left, no, naught is
me - ne, no, non più! Sprez - zo. Di noi tut - ti al - l'o - dio e -
left thee but to die, All is end - ed, false one, naught is
8
cresc
ff
Tutti
te pe - no - sa mi re - ste - rà, mi re - ste -
left, no, naught is left but to die, naught but to
ter - no, al - l'o - dio, al ros - sor la re - a vi -
left, naught is left, is left but to die, naught but to
rà - ta, il sen ma - ter - no ti re - ste - rà, ti re - ste -
moth - er's faith - ful heart, Oh, come, my child, to thy moth - er's
te pe - no - sa mi re - ste - rà, mi re - ste -
left, no, naught is left but to die, naught but to
ter - no, al - l'o - dio e - ter - no, al ros - sor la re - a vi -
left thee but to die, naught left but to die, naught but to
ter - no, al - l'o - dio e - ter - no, al ros - sor la re - a vi -
left, no, naught is left, is left but to die, naught but to
ter - no, al - l'o - dio e - ter - no, al ros - sor la re - a vi -
left thee but to die, naught left but to die, naught but to

A. rà, ah, sol pe - no - sa ri - mem - bran - -
die, no, naught is left me but to die.

L. vrà, al - l'o - dio e - ter - no al - l'o - dio e - ter - -
die, no, naught is left thee but to die.

T. rà, ti re - ste - rà, il sen ma - ter - -
heart for com - fort fly, yes, to thy moth - -

E. rà, ah, sol pe - no - sa ri - mem - bran - -
die, no, naught is left me but to die.

vrà, al - l'o - dio e - ter - no al - l'o - dio e - ter - -
die, no, naught is left thee but to die.

vrà, al - l'o - dio e - ter - no al - l'o - dio e - ter - -
die, no, naught is left thee but to die.

8 *ff*

Più mosso.

A. za

L. no

T. no
er.

E. za sol di
Naught is,

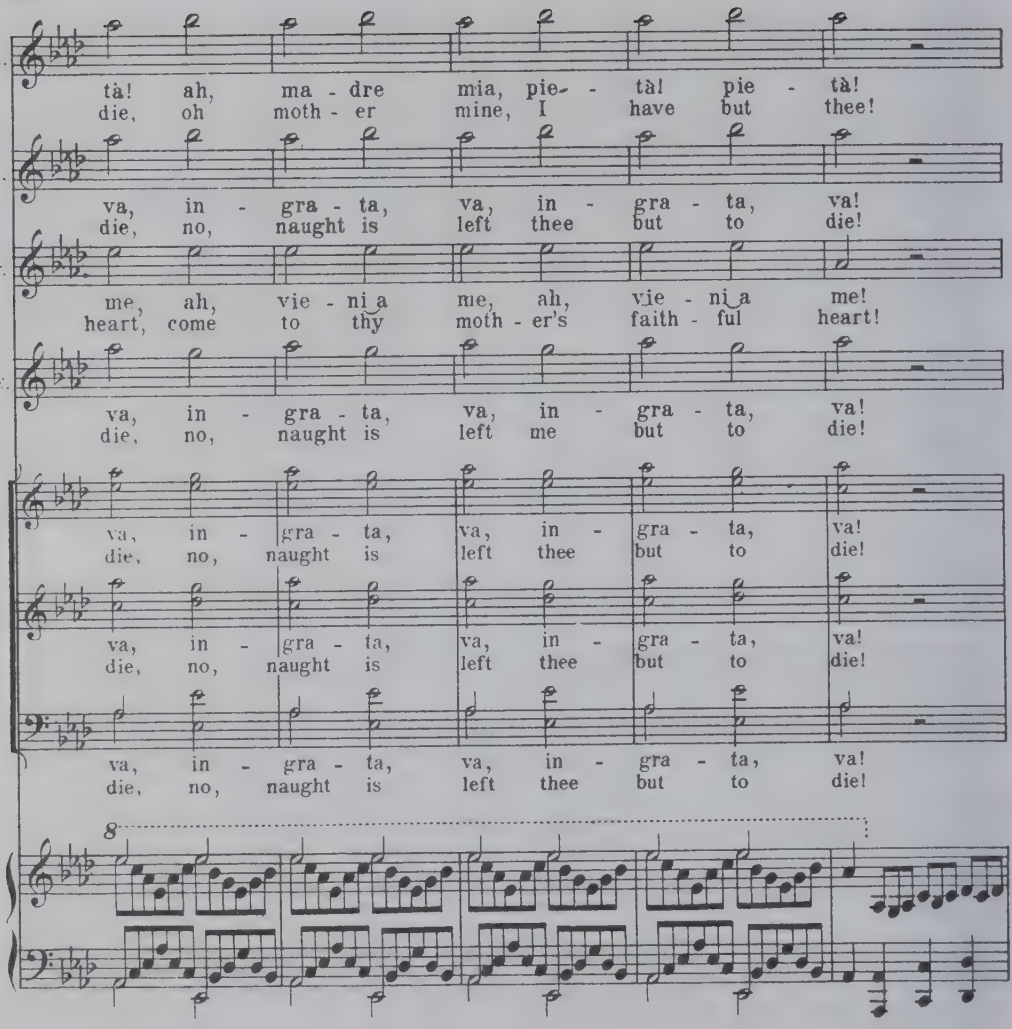
no

no, al ros -
Naught is,

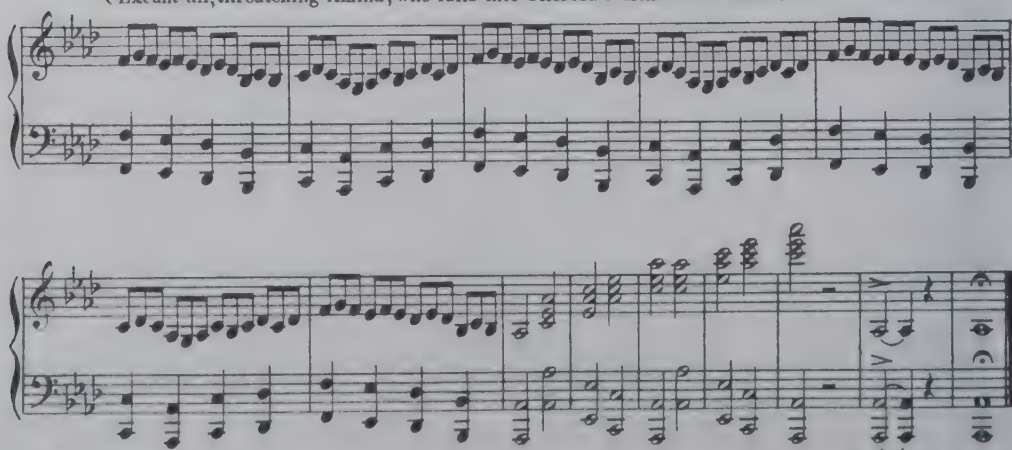
Più mosso.

8

A
mi re - ste - rà,
No, naught is left,
L.
la rea vi - vrà,
No, naught is left,
T.
ti re - ste - rà,
Oh, come, my child,
E.
te, ah, sol mi re - ste - rà, sol di te, ah,
naught is left me but to die, naught, no, naught is
la rea vi - vrà,
No naught is left,
sor la re - a vi - vrà, al ros - sor la
naught is left, no, naught is left, naught, no, naught is
la rea vi - vrà,
thee but to die,
Alexis.
la rea vi - vrà, al ros - sor
no, naught is left, naught is left,
A
mi re - ste - rà! Ah! ma - dre mia, pie - tà, pie -
no, naught is left, no, naught is left me but to
L.
la rea vi - vrà! In - gra - ta, va, in - gra - ta,
no, naught is left, no, naught is left thee but to
T.
ti re - ste - rà! Ah! vie - ni a me, ah! vie - ni a
Oh! come, my child, come to thy moth - er's faith - ful
E.
sol mi re - ste - rà! In - gra - ta, va, in - gra - ta,
left me but to die, no, naught is left me but to
la rea vi - vrà! In - gra - ta, va, in - gra - ta,
thee but to die, no, naught is left thee but to
re - a vi - vrà! In - gra - ta, va, in - gra - ta,
left thee but to die, no, naught is left thee but to
la rea vi - vrà!
thee but to die.
Alexis.
la rea vi - vrà! In - gra - ta, va, in - gra - ta,
thee but to die, no, naught is left thee but to


A.
tà! ah, ma - dre mia, pie - tà! pie - tà!
die, oh moth - er mine, I have but thee!
T.
va, in - gra - ta, va, in - gra - ta, va!
die, no, naught is left thee but to die!
T.
me, ah, vie - ni a me, ah, vie - ni a me!
heart, come to thy moth - er's faith - ful heart!
B.
va, in - gra - ta, va, in - gra - ta, va!
die, no, naught is left me but to die!
va, in - gra - ta, va, in - gra - ta, va!
die, no, naught is left thee but to die!
va, in - gra - ta, va, in - gra - ta, va!
die, no, naught is left thee but to die!
va, in - gra - ta, va, in - gra - ta, va!
die, no, naught is left thee but to die!
8

(Exeunt all, threatening Amina, who falls into Theresa's arms.) (Curtain).



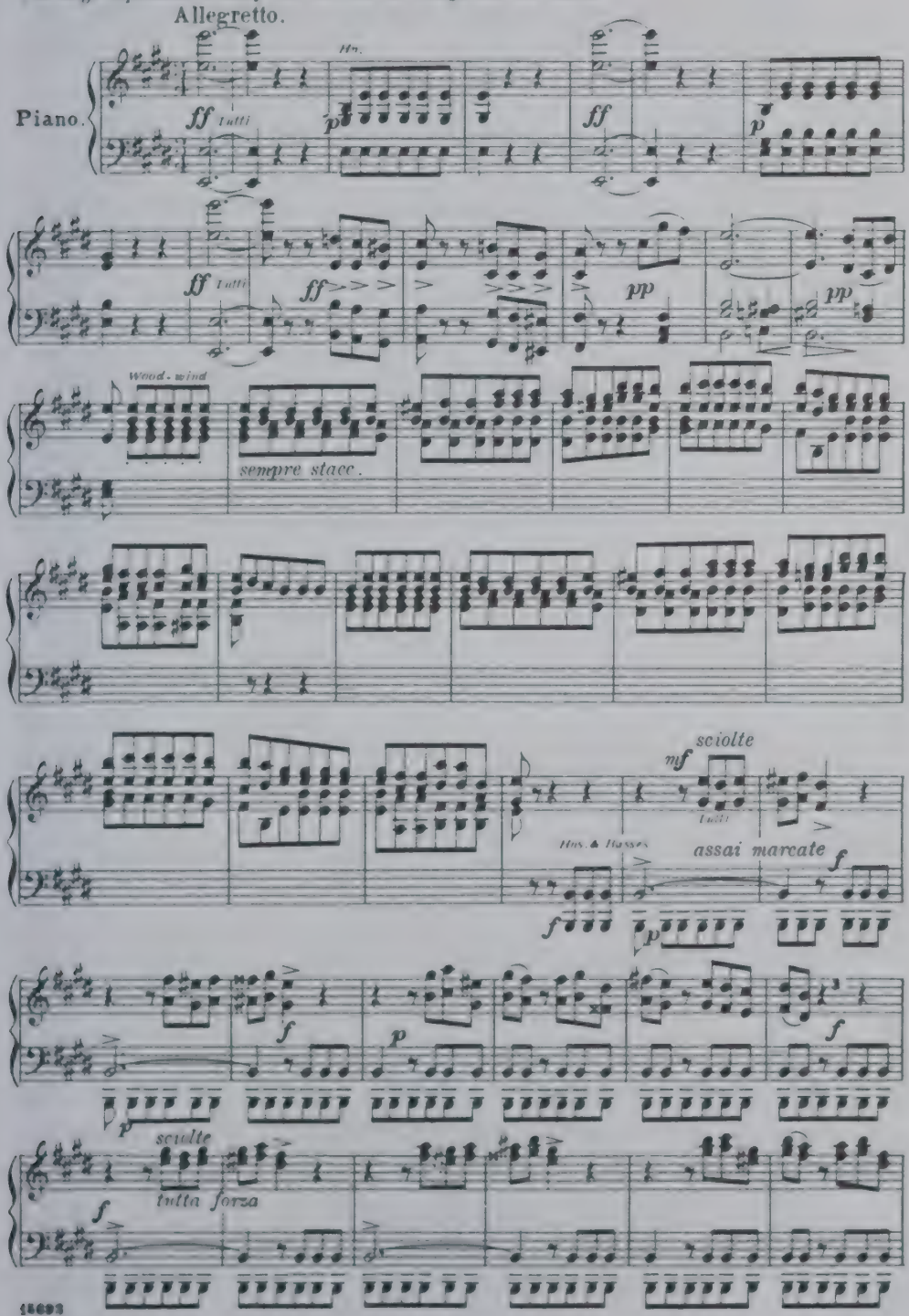
End of Act I.

Act II.

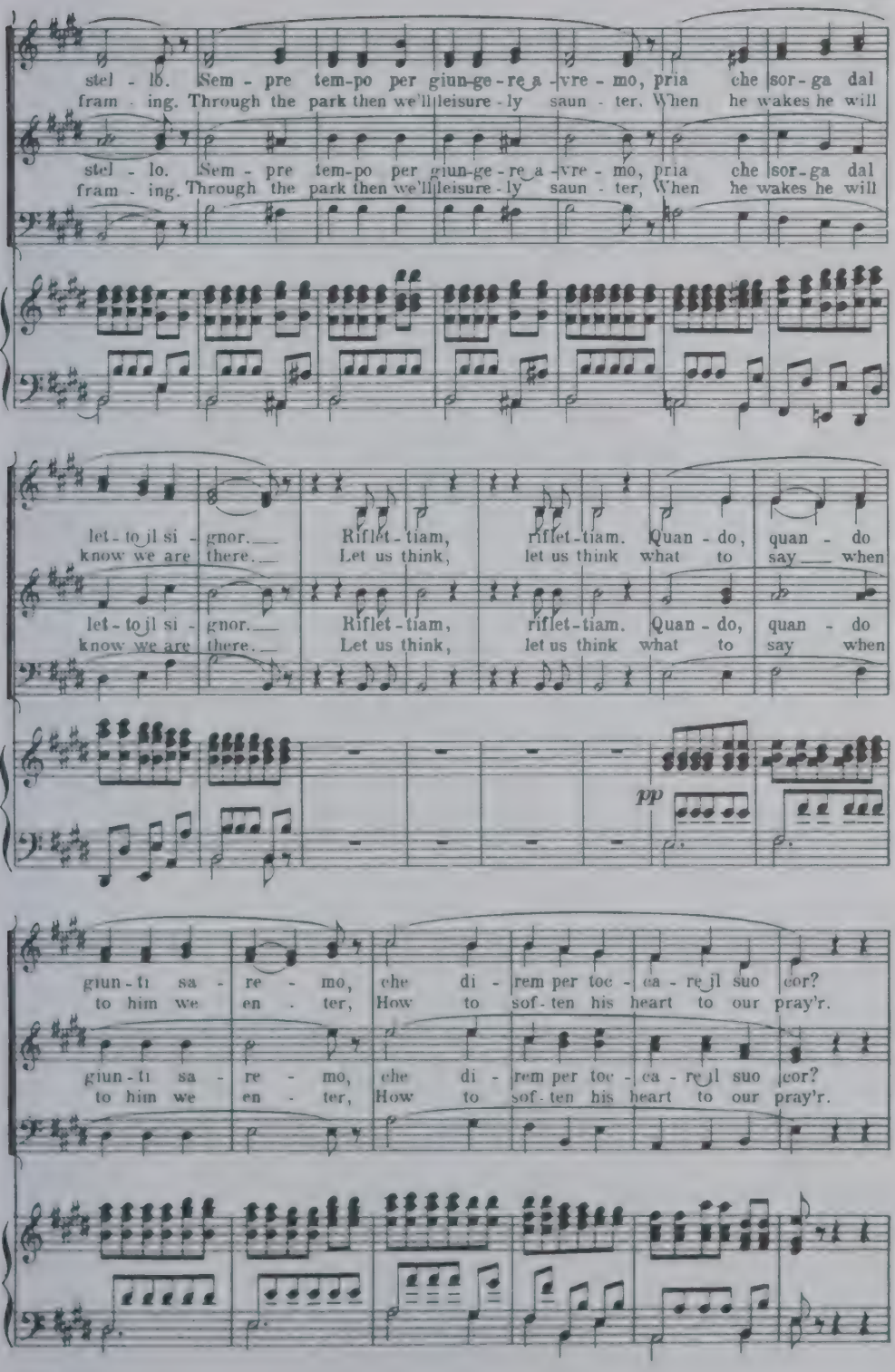
Nº 10. "Qui la selva è più folta ed ombrosa.,,

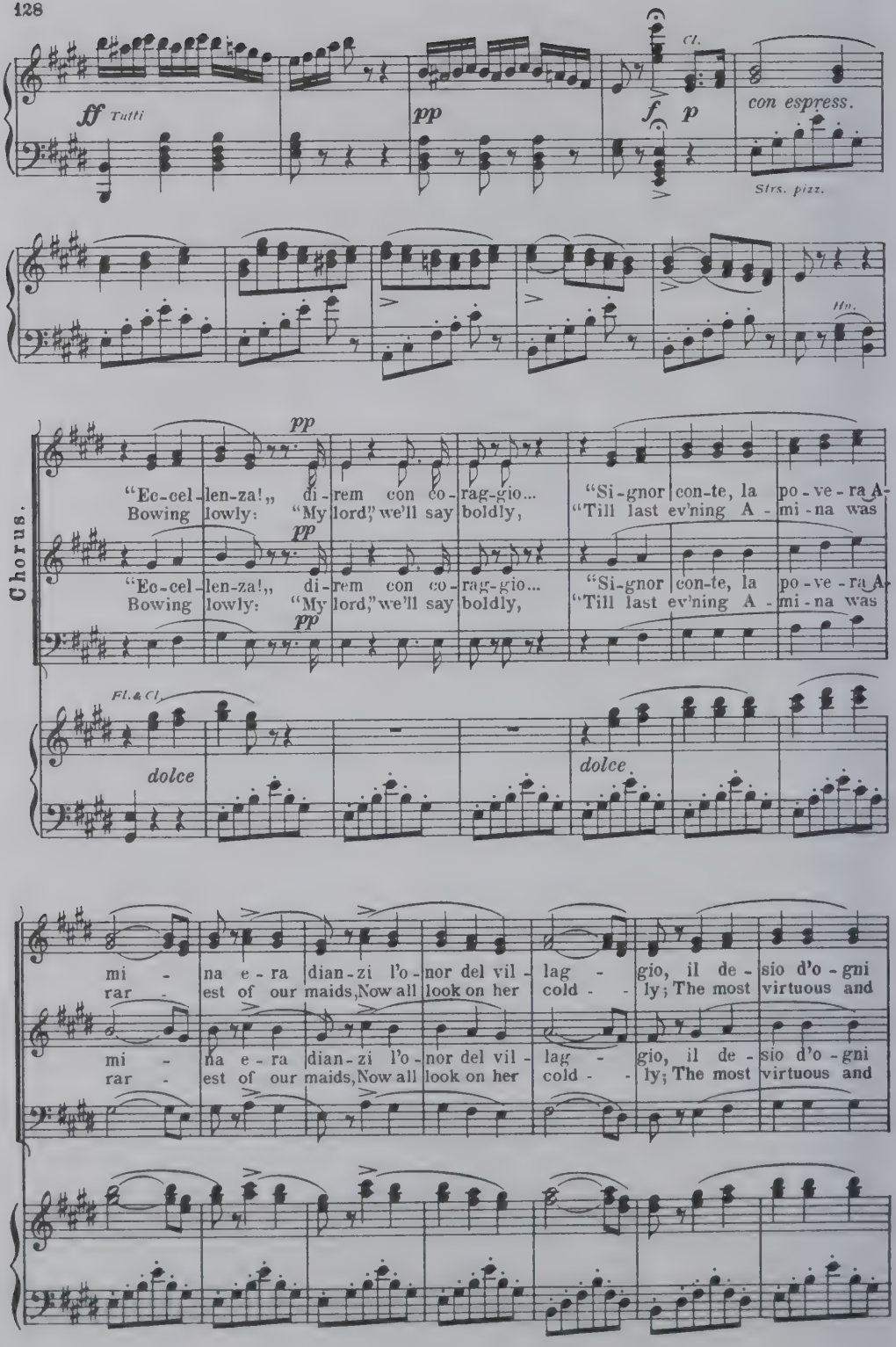
Chorus.

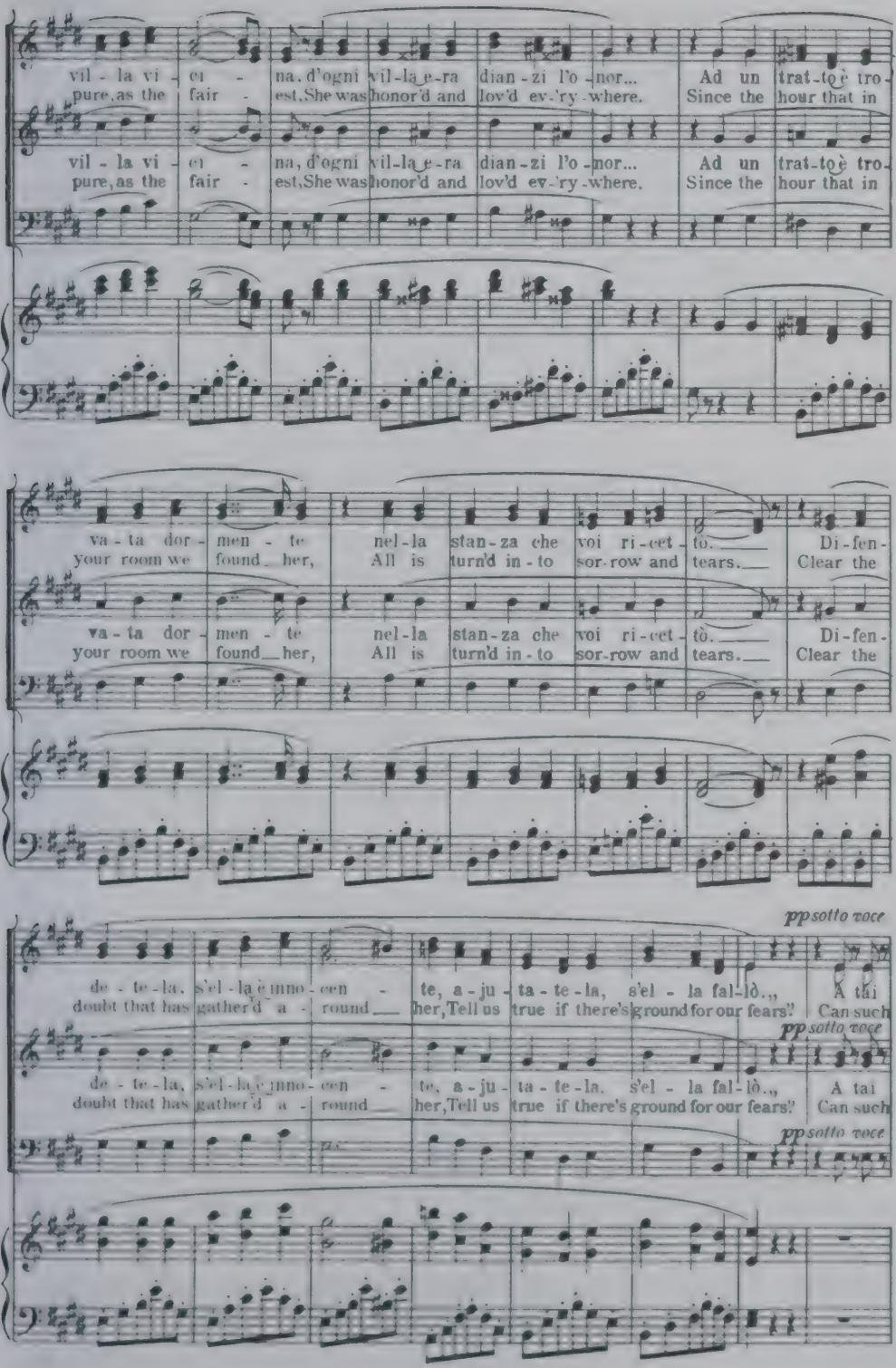
The stage represents a shady vale between the village and the castle.

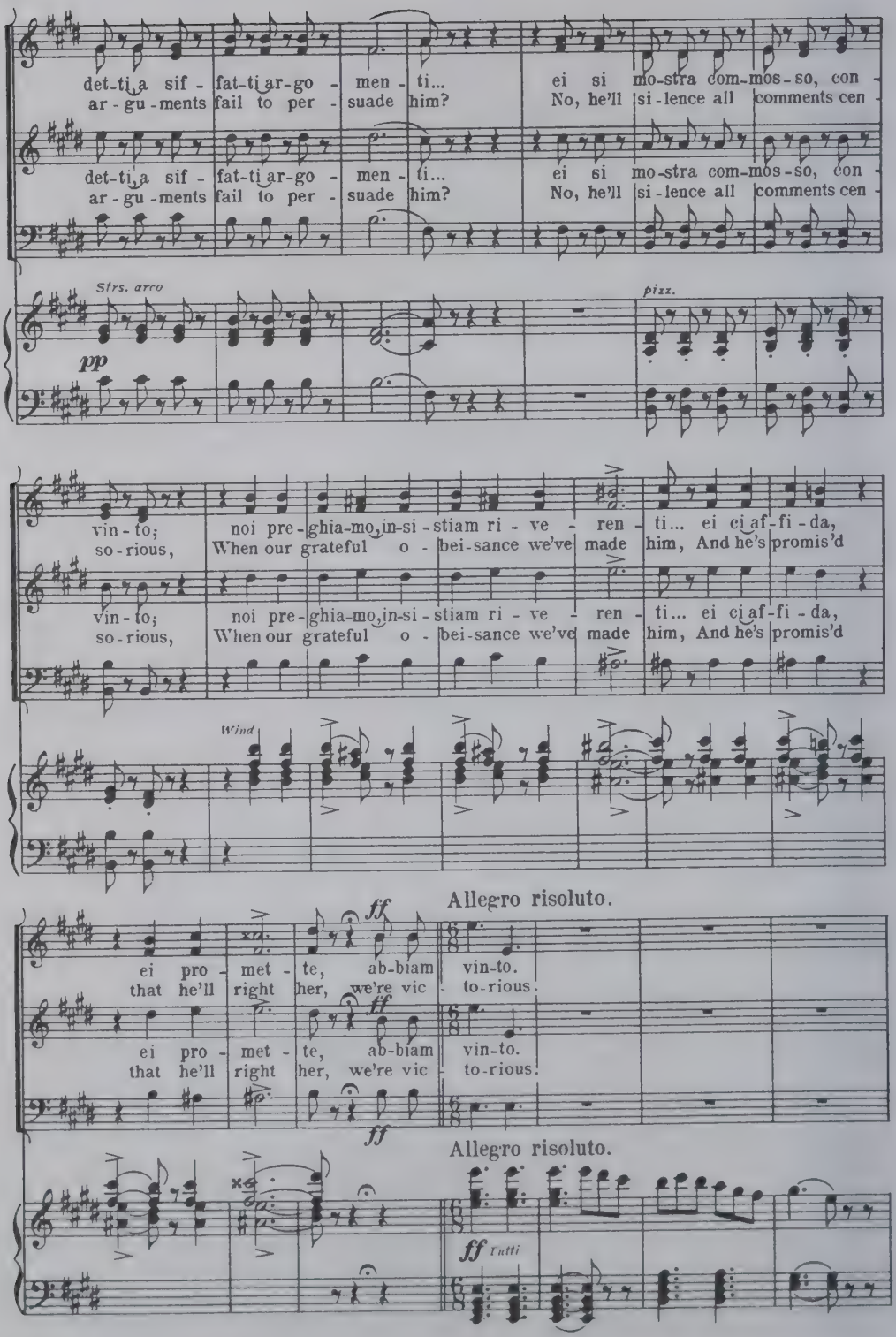


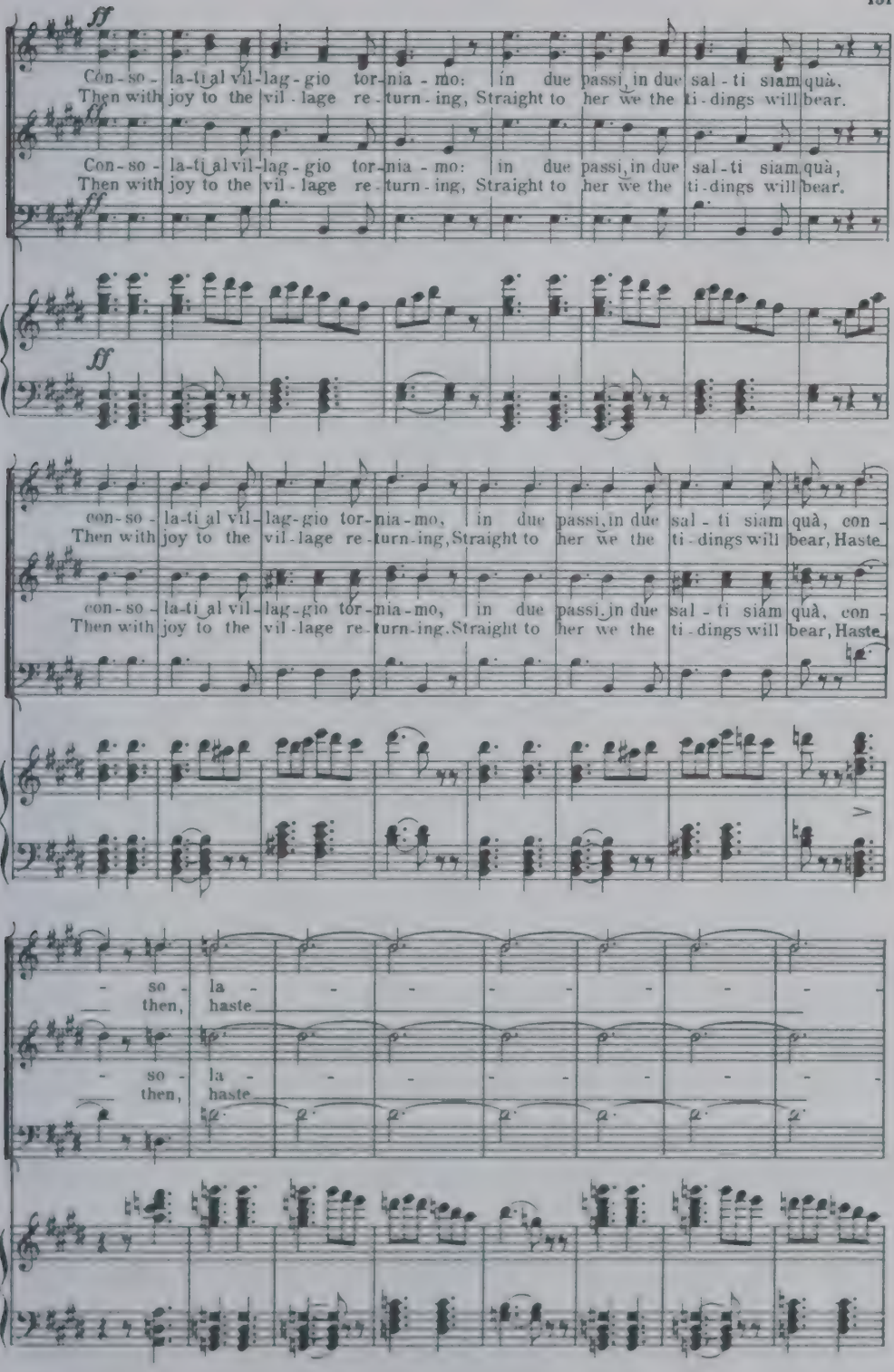
ff
Chorus.
SOPRANO.
TENOR.
BASS.
sempre legato con voce naturale
Qui la sel - va è più fol - ta ed om -
Here a mo - ment we'll shel - ter and
Qui la sel - va è più fol - ta ed om -
Here a mo - ment we'll shel - ter and
sciolte
p Hns.
pp Strs.
pp
Strs. & Wind
bro - sa, qui po - sia - mo, vi - ci - ni al ru - scel - lo. Lun - ga an -
rest us; Here the sil - ver - y brook - let is gleam - ing; Of our
bro - sa, qui po - sia - mo, vi - ci - ni al ru - scel - lo. Lun - ga an -
rest us; Here the sil - ver - y brook - let is gleam - ing; Of our
co - ra, sco - sce - sa, sas - so - sa è la via che con - du - ce al ca -
tre - mors we now must di - vest us; Now's the time our ad - dress to be
co - ra, sco - sce - sa, sas - so - sa è la via che con - du - ce al ca -
tre - mors we now must di - vest us; Now's the time our ad - dress to be


stel - lo. Sem - pre tem-po per giun-ge - re a - vre - mo, pria che sor - ga dal
fram - ing. Through the park then we'll leisure - ly saun - ter, When he wakes he will
stel - lo. Sem - pre tem-po per giun-ge - re a - vre - mo, pria che sor - ga dal
fram - ing. Through the park then we'll leisure - ly saun - ter, When he wakes he will
let - to jl si - gnor. Riflet - tiam, riflet - tiam. Quan - do, quan - do
know we are there. Let us think, let us think what to say when
let - to jl si - gnor. Riflet - tiam, riflet - tiam. Quan - do, quan - do
know we are there. Let us think, let us think what to say when
pp
giun - ti sa - re - mo, che di - rem per toc - ca - re jl suo cor?
to him we en - ter, How to sof - ten his heart to our pray'r.
giun - ti sa - re - mo, che di - rem per toc - ca - re jl suo cor?
to him we en - ter, How to sof - ten his heart to our pray'r.


ff Tutti
pp
Cl.
f p
con espress.
Strs. pizz.
Hn.
Chorus.
pp
"Ec-cel-len-za!„ di-rem con co-rag-gio... "Si-gnor con-te, la po-ve-ra A-
Bowing lowly: "My lord," we'll say boldly, "Till last ev'ning A-mi-na was
Fl. & Cl.
dolce
dolce
mi-na e-ra dian-zi l'o-nor del vil-lag-gio, il de-sio d'o-gni
rar-est of our maids, Now all look on her cold-ly; The most virtuous and

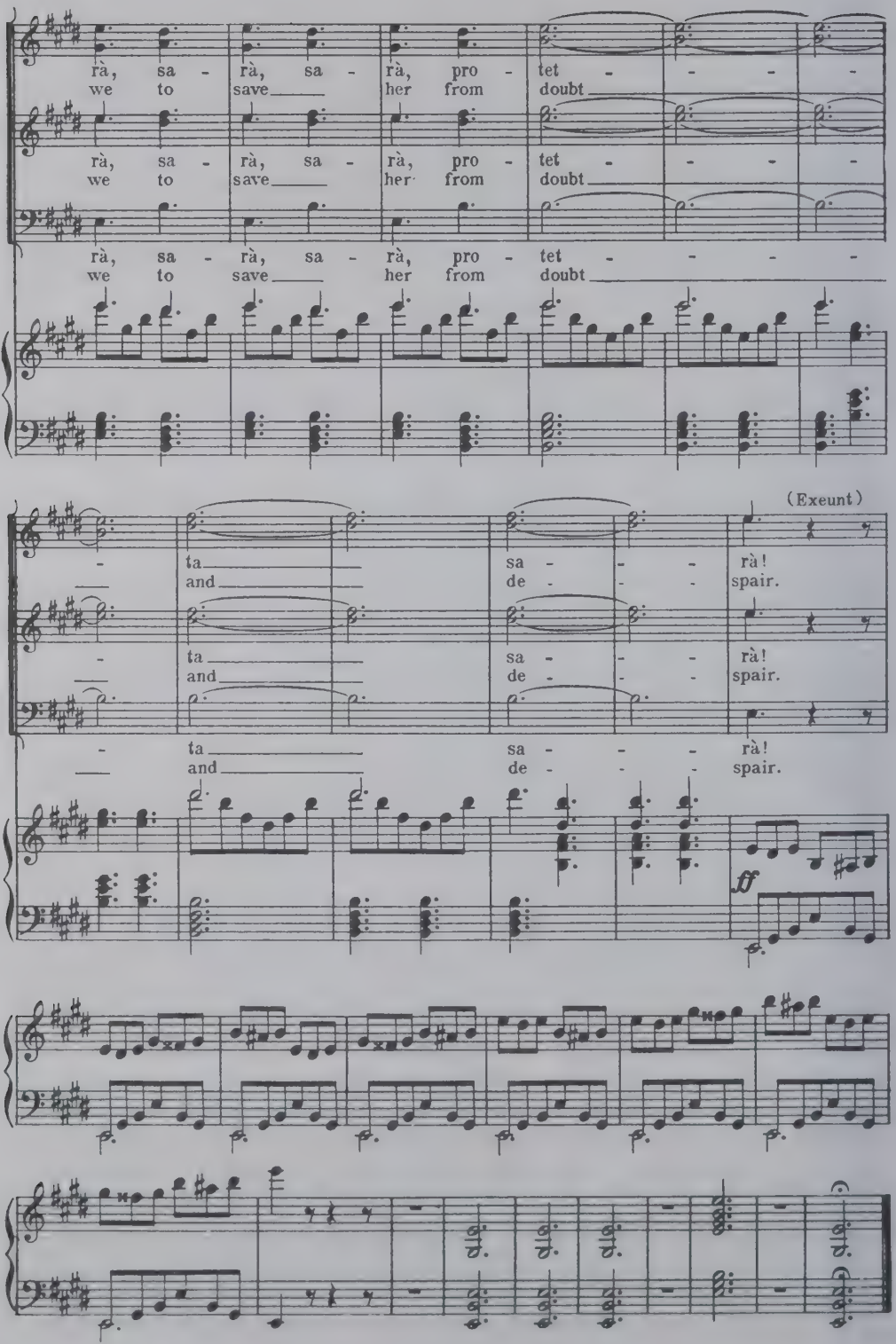

vil - la vi - ci - na, d'ogni vil-la e-ra dian-zi l'o-nor... Ad un trat-to è tro-
pure, as the fair - est, She was honor'd and lov'd ev-'ry-where. Since the hour that in
va-ta dor-men-te nel-la stan-za che voi ri-cet-to. Di-fen-
your room we found her, All is turn'd in-to sor-row and tears. Clear the
pp sotto voce
de-te-la, s'el-la è inno-cen - te, a-ju-ta-te-la, s'el - la fal-lò.., A tal
doubt that has gather'd a - round her, Tell us true if there's ground for our fears! Can such


det-ti a sif - fat-ti ar-go - men - ti... ei si mo-stra com-mos-so, con -
ar - gu - ments fail to per - suade him? No, he'll si - lence all comments cen -
det-ti a sif - fat-ti ar-go - men - ti... ei si mo-stra com-mos-so, con -
ar - gu - ments fail to per - suade him? No, he'll si - lence all comments cen -
Strs. arco
pp
pizz.
vin - to; noi pre - ghia-mo in-si - stiam ri - ve - ren - ti... ei ci af - fi - da,
so - rious, When our grateful o - bei-sance we've made him, And he's promis'd
vin - to; noi pre - ghia-mo in-si - stiam ri - ve - ren - ti... ei ci af - fi - da,
so - rious, When our grateful o - bei-sance we've made him, And he's promis'd
Wind
Allegro risoluto.
ff
ei pro - met - te, ab-biam vin-to.
that he'll right her, we're vic - to-rious.
ei pro - met - te, ab-biam vin-to.
that he'll right her, we're vic - to-rious.
Allegro risoluto.
ff tutti


ff
Con-so-la-ti al vil-lag-gio tor-nia-mo: in due passi in due sal-ti siam quà,
Then with joy to the vil-lage re-turn-ing, Straight to her we the ti-dings will bear.
Con-so-la-ti al vil-lag-gio tor-nia-mo: in due passi in due sal-ti siam quà,
Then with joy to the vil-lage re-turn-ing, Straight to her we the ti-dings will bear.
ff
ff
con-so-la-ti al vil-lag-gio tor-nia-mo, in due passi in due sal-ti siam quà, con-
Then with joy to the vil-lage re-turn-ing, Straight to her we the ti-dings will bear, Haste
con-so-la-ti al vil-lag-gio tor-nia-mo, in due passi in due sal-ti siam quà, con-
Then with joy to the vil-lage re-turn-ing, Straight to her we the ti-dings will bear, Haste
so-la-
then, haste
so-la-
then, haste

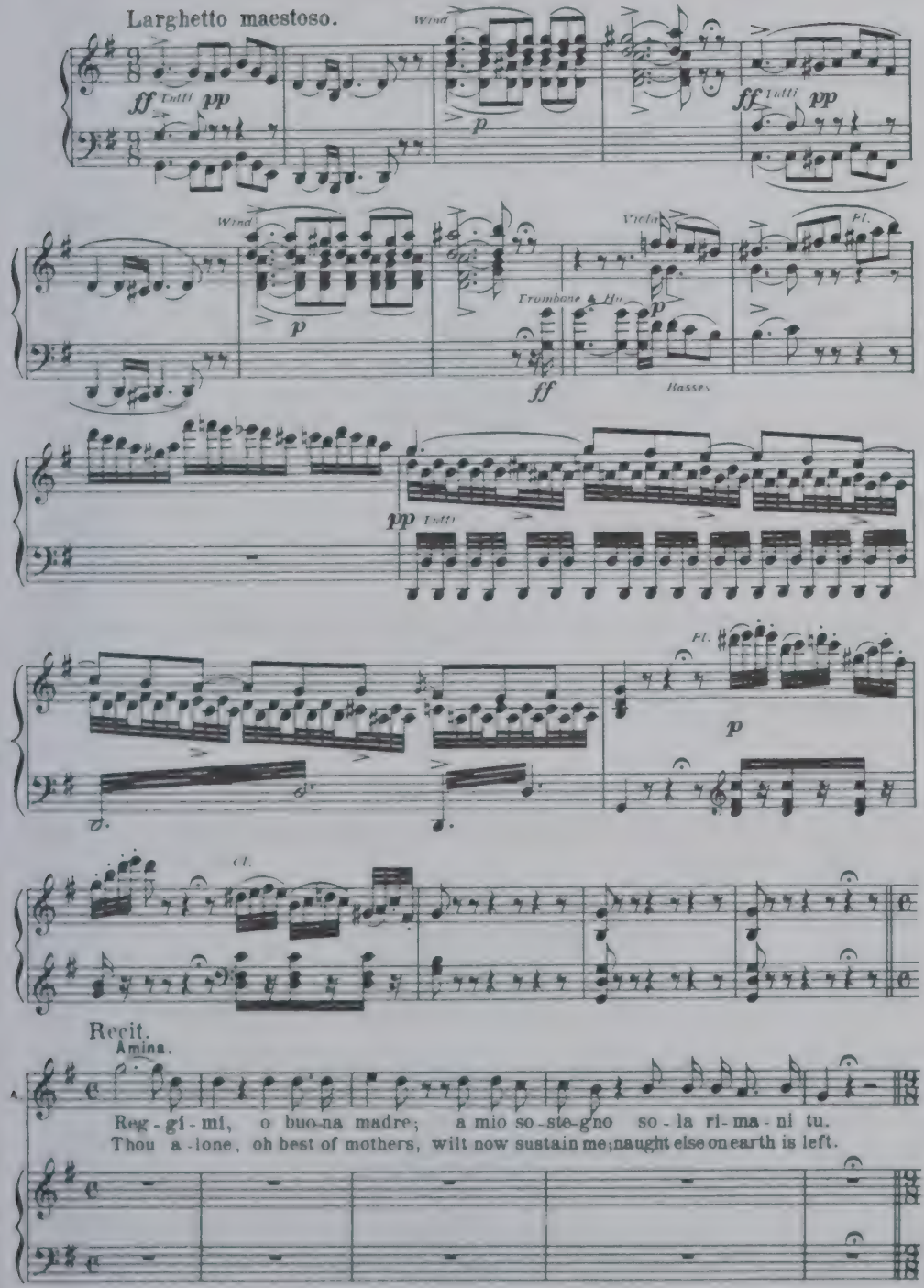
ti, sì!
we, haste!
sì!
haste!
ti, sì!
we. haste!
sì!
haste!
ff
Al - la pro - va! da bra - vi! par - tia - mo...
Haste, and end all sus - pi - cion and mourning,
ff
Al - la pro - va! da bra - vi! par - tia - mo...
Haste, and end all sus - pi - cion and mourning,
ff
2 Vlns.
cresc.
ff Tutti sempre sin' al fine
Pro - tet - ta sa -
from doubt and de -
La me - schi - na pro - tet - ta sa - rà,
Haste to save her from doubt and de - spair,
pro - tet - ta sa -
from doubt and de -
La me - schi - na pro - tet - ta sa - rà,
Haste to save her from doubt and de - spair,
pro - tet - ta sa -
from doubt and de -
La me - schi - na pro - tet - ta sa - rà,
Haste to save her from doubt and de - spair,
pro - tet - ta sa -
from doubt and de -

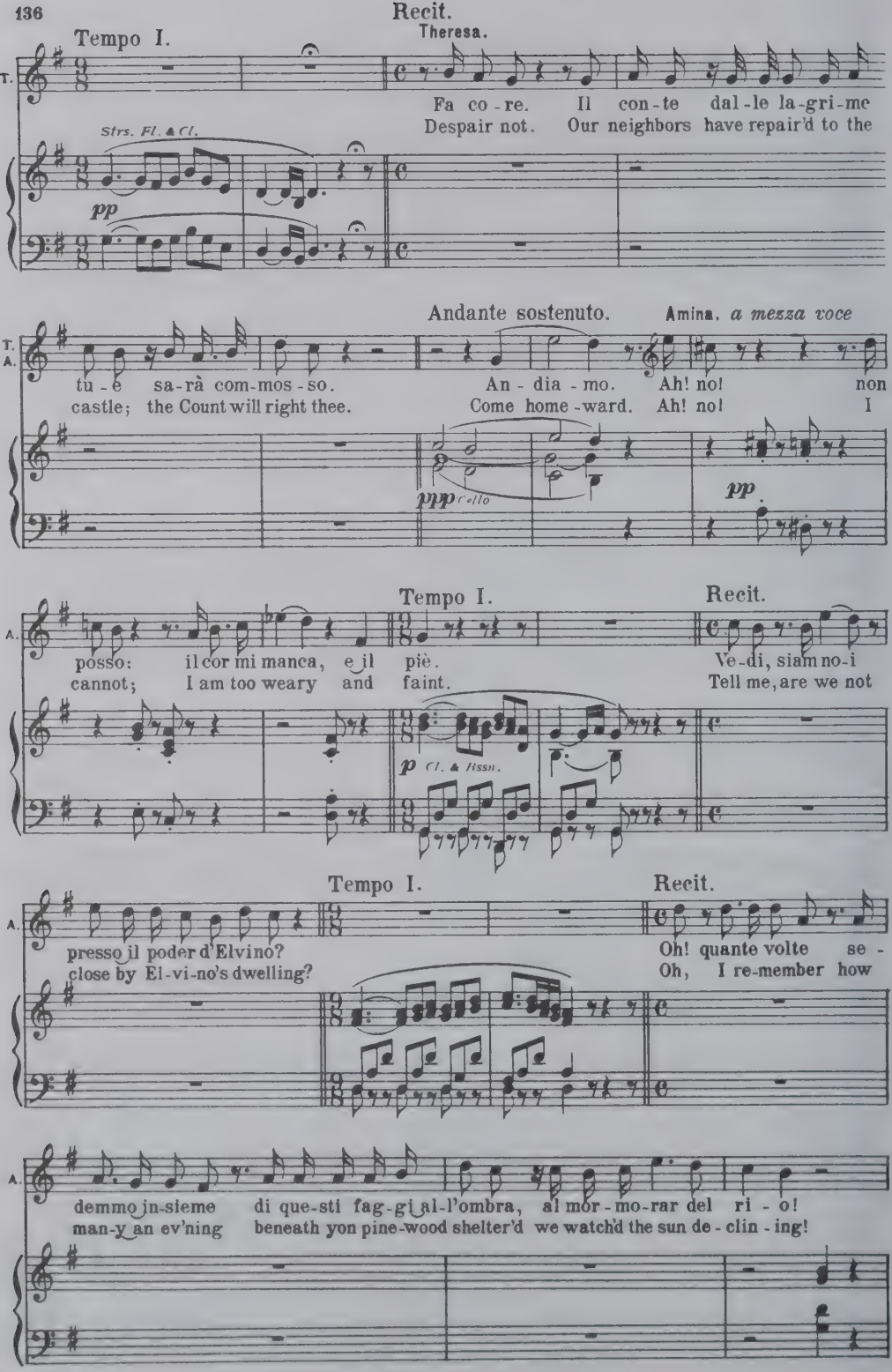
rà,
spair,
pro - tet - ta
from doubt and
rà, pro - tet - ta sa - rà.
spair, from doubt and de - spair,
pro - tet -
from doubt
rà, pro - tet - ta sa - rà, pro - tet - ta
spair, from doubt and de - spair, from doubt and
rà, pro - tet - ta sa - rà, pro - tet -
spair, from doubt and de - spair, from doubt
sa - rà,
de - spair,
ta sa - rà, pro - tet - ta sa - rà, sa -
and de - spair, from doubt and de - spair haste
sa - rà, pro - tet - ta sa - rà, sa -
de - spair, from doubt and de - spair haste
ta sa - rà, pro - tet - ta sa - rà, sa -
and de - spair, from doubt and de - spair haste
rà, sa - rà, sa - rà, sa - rà, sa -
we, haste we, haste we, haste we, haste
rà, sa - rà, sa - rà, sa - rà, sa -
we, haste we, haste we, haste we, haste
rà, sa - rà, sa - rà, sa - rà, sa -
we, haste we, haste we, haste we, haste

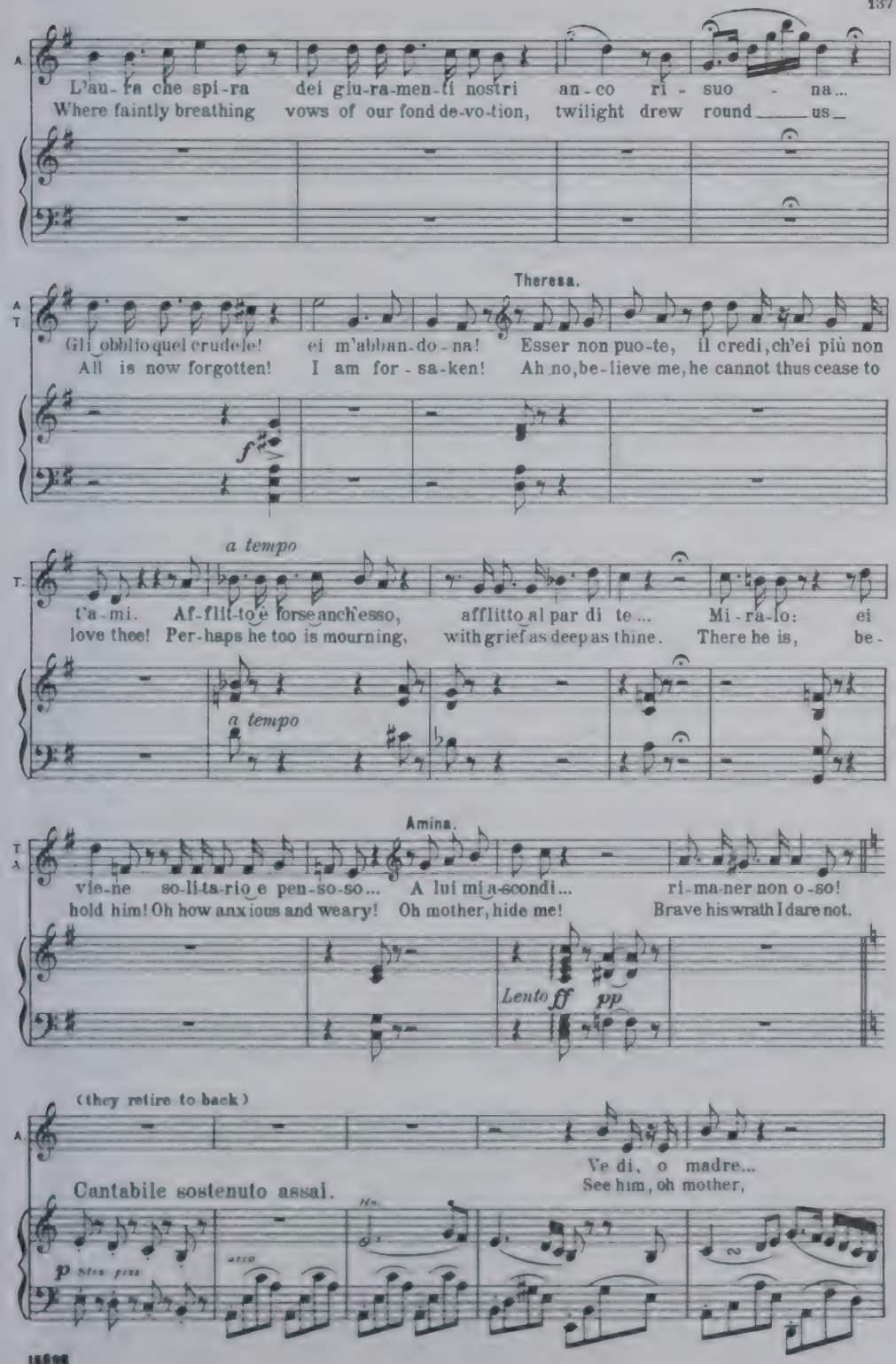

rà, sa - rà, sa - rà, pro - tet - - - -
we to save her from doubt
rà, sa - rà, sa - rà, pro - tet - - - -
we to save her from doubt
rà, sa - rà, sa - rà, pro - tet - - - -
we to save her from doubt
(Exeunt)
- ta sa - - - rà!
and de - - - spair.
- ta sa - - - rà!
and de - - - spair.
- ta sa - - - rà!
and de - - - spair.
ff

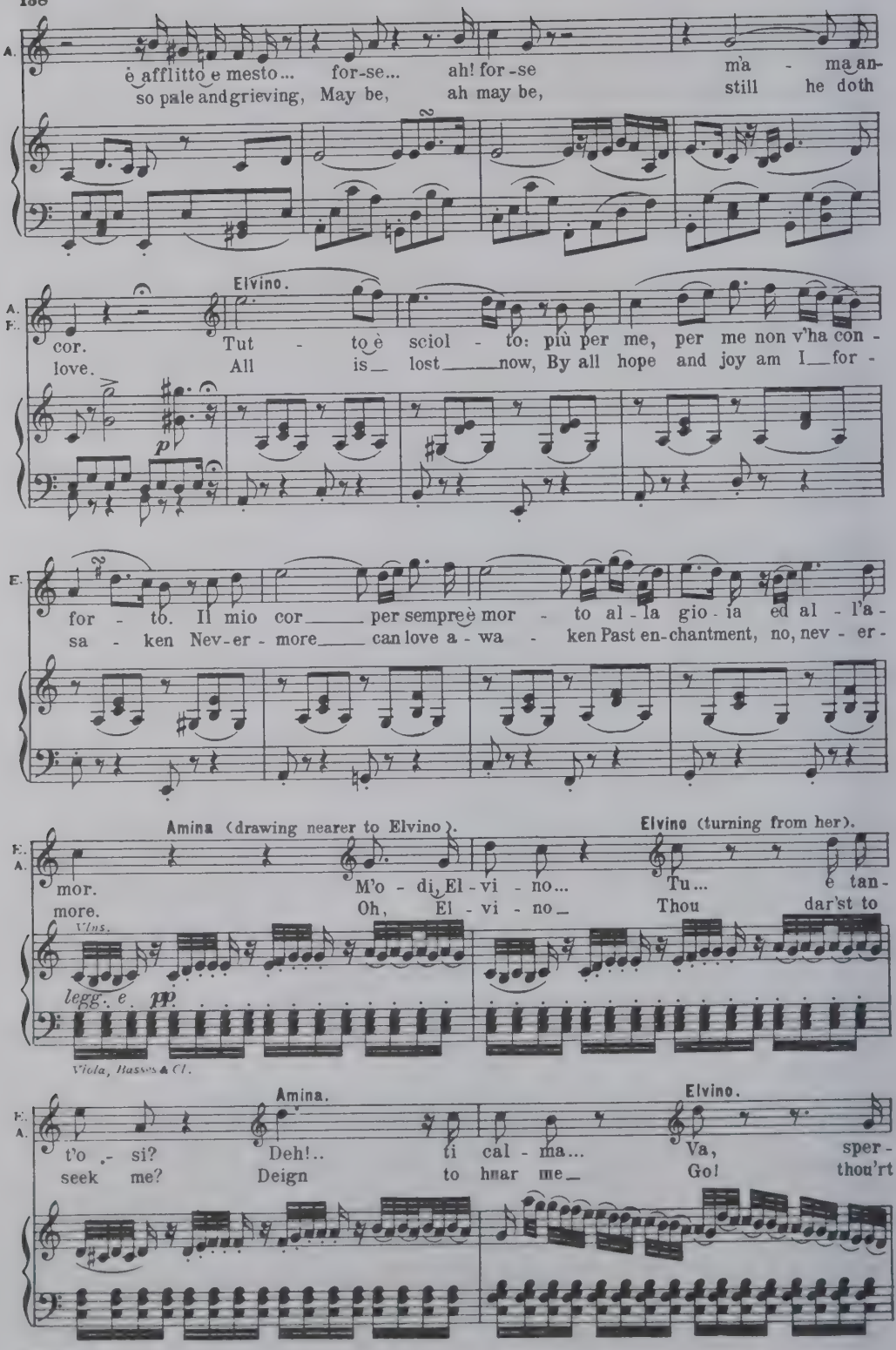
Nº 11. "Tutto è sciolto.,,

Recitative and Aria.

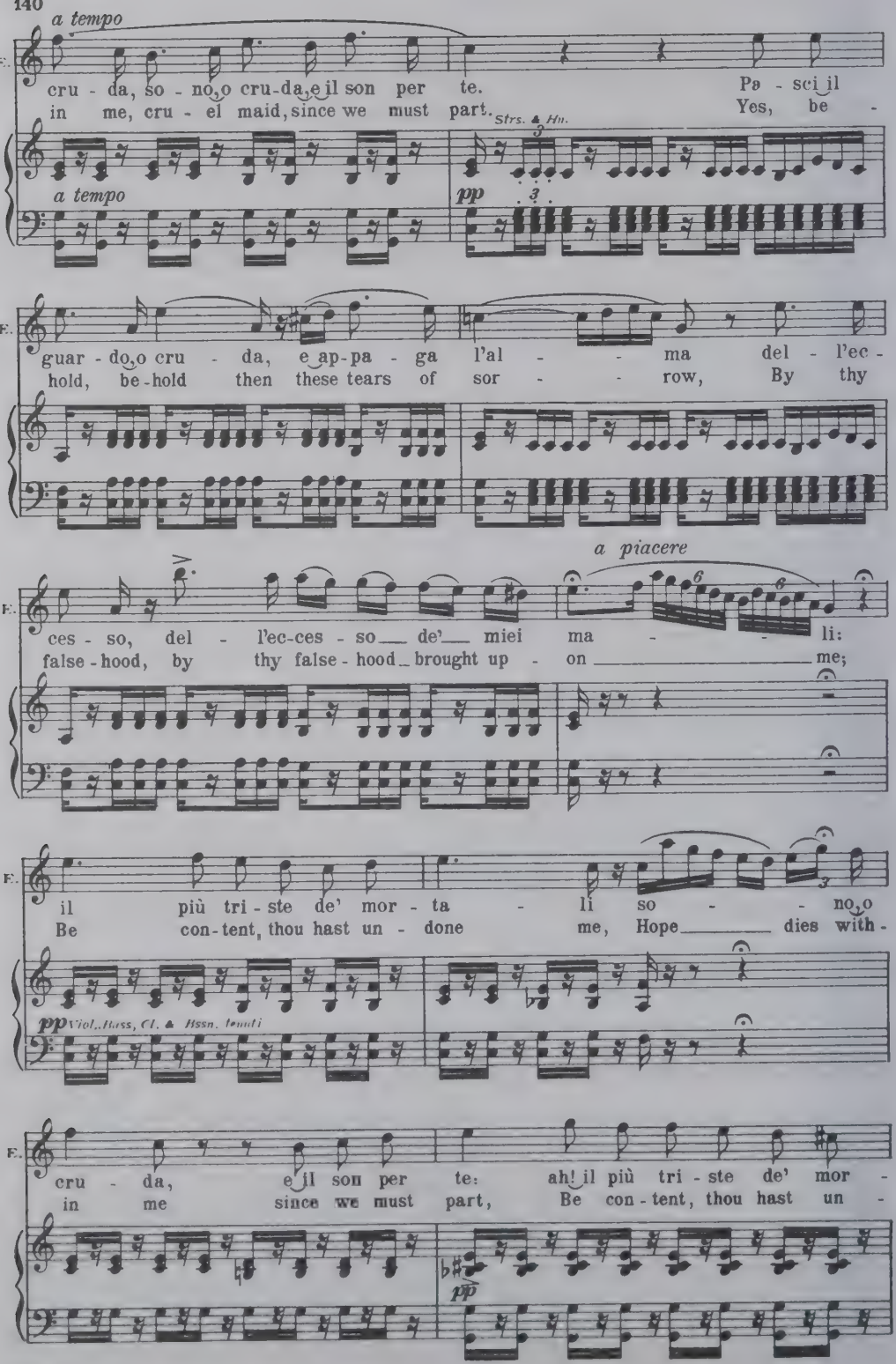


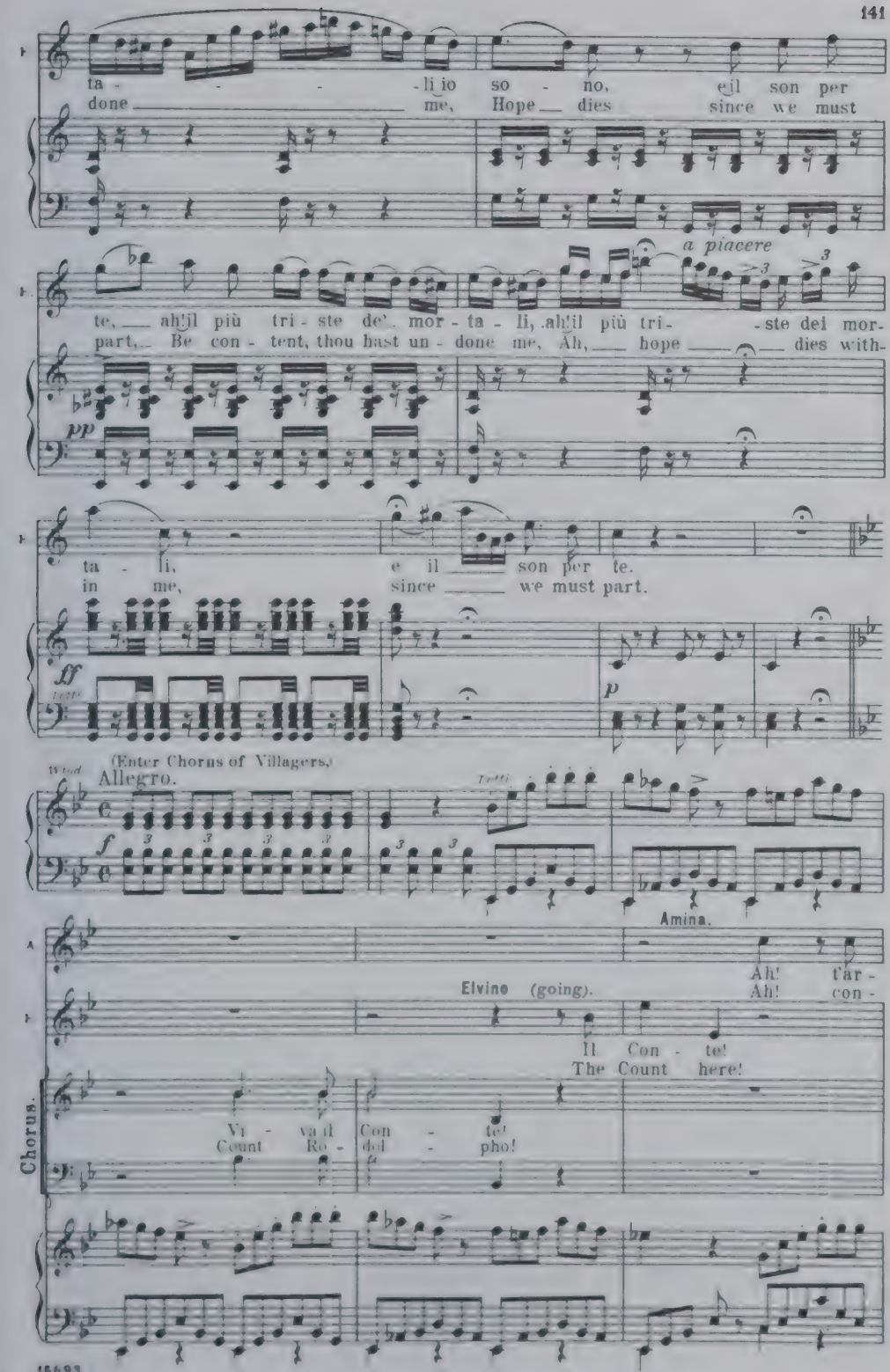

Recit.
Tempo I.
Theresa.
T.
Fa co - re. Il con - te dal - le la - gri - me
Despair not. Our neighbors have repair'd to the
Strs. Fl. & Cl.
pp
Andante sostenuto.
Amina. a mezza voce
T.
A.
tu - è sa - rà com - mos - so. An - dia - mo. Ah! no! non
castle; the Count will right thee. Come home - ward. Ah! no! I
ppp Cello
pp
Tempo I.
Recit.
A.
posso: il cor mi manca, e il piè. Ve - di, siam no - i
cannot; I am too weary and faint. Tell me, are we not
p Cl. & Bssn.
Tempo I.
Recit.
A.
presso il poder d'Elvino? Oh! quante volte se -
close by El - vi - no's dwelling? Oh, I re - member how
A.
demmo in - sieme di que - sti fag - gi al - l'ombra, al mor - mo - rar del ri - o!
man - y an ev'ning beneath yon pine - wood shelter'd we watch'd the sun de - clin - ing!


A
L'au-ra che spi-ra dei giu-ra-men-ti nostri an-co ri-suo-na...
Where faintly breathing vows of our fond de-vo-tion, twilight drew round us
Theresa.
A T.
Gli obblio quel crudele! ei m'abban-do-na! Esser non puo-te, il credi, ch'ei più non
All is now forgotten! I am for-sa-ken! Ah no, be-lieve me, he cannot thus cease to
f
a tempo
T.
t'a-mi. Af-flit-to è forse anch'esso, afflitto al par di te... Mi-ra-lo: ei
love thee! Per-haps he too is mourning, with grief as deep as thine. There he is, be-
a tempo
Amina.
T A
vie-ne so-li-ta-rio e pen-so-so... A lui mi a-scondi... ri-ma-ner non o-so!
hold him! Oh how anxious and weary! Oh mother, hide me! Brave his wrath I dare not.
Lento ff pp
(they retire to back)
A
Ve di, o madre...
See him, oh mother,
Cantabile sostenuto assai.
Ten.
p stes pizz
arco

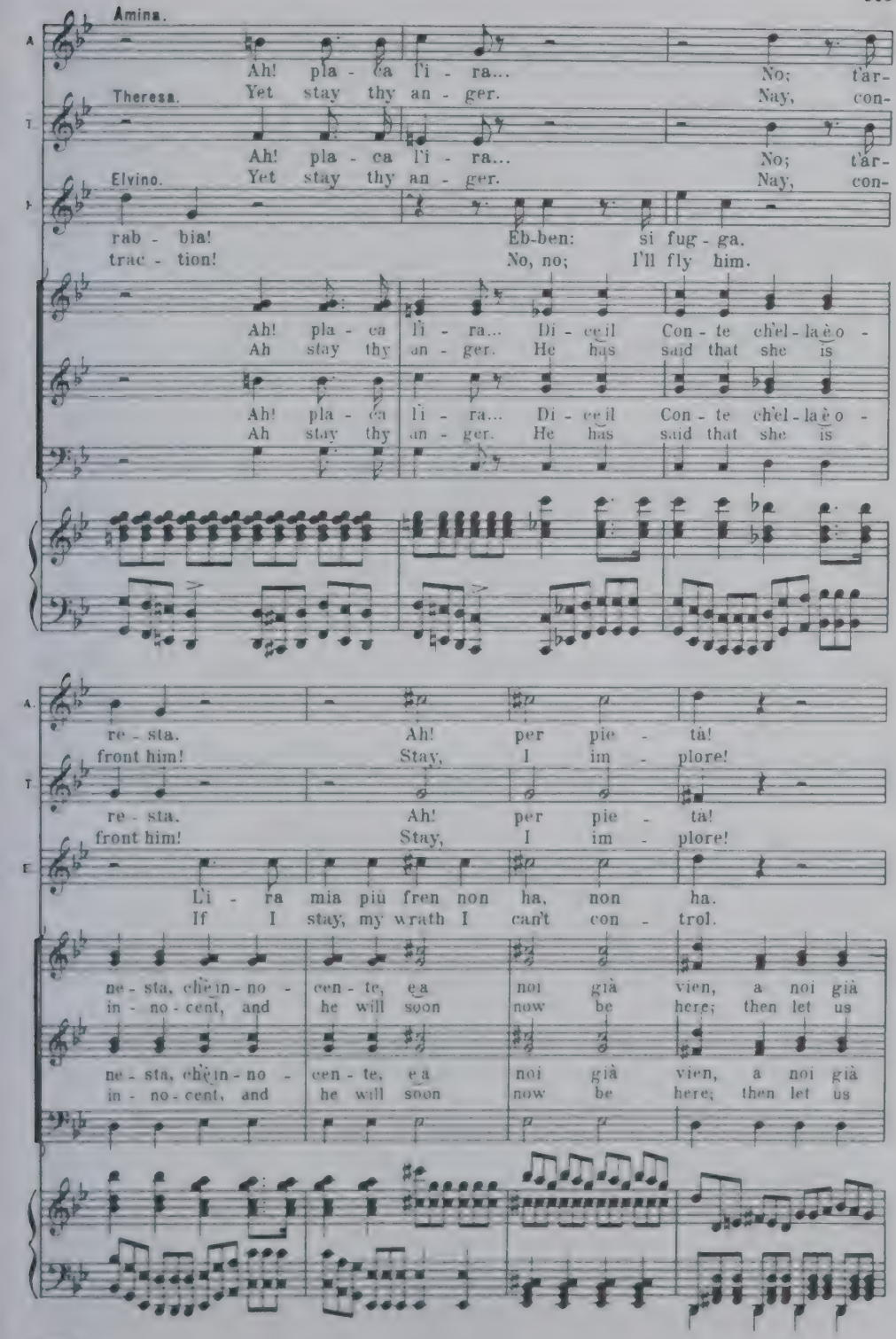

A.
è afflitto e mesto... for-se... ah! for-se m'a - ma an-
so pale and grieving, May be, ah may be, still he doth
Elvino.
A. T.
cor. Tut - to è sciol - to: più per me, per me non v'ha con -
love. All is lost now, By all hope and joy am I for -
p
E.
for - to. Il mio cor per sempre è mor - to al - la gio - ia ed al - l'a -
sa - ken Nev-er - more can love a - wa - ken Past en-chantment, no, nev - er -
Amina (drawing nearer to Elvino).
Elvino (turning from her).
E. A.
mor. M'o - di, El - vi - no... Tu... e tan -
more. Oh, El - vi - no Thou dar'st to
Vlns.
legg. e pp
Viola, Basses & Cl.
Amina.
Elvino.
E. A.
t'o - si? Deh!.. ti cal - ma... Va, sper -
seek me? Deign to hear me Go! thou'rt

Amina.
giu - ra! Cre - di... col - pa al-cu-na in me non
faith - less! Nev - er! Thou a - lone hast all my
Amina.
è.
heart. Elvino.
So-no innocen - te. Io tel
No, I am guiltless. Hear me
Tu mi hai tol - - to o-gni con - for - to. Va,
By thy false - hood I'm dis - tract-ed. Go,
cresc poco a poco
p
giu - ro: col-paalcu - na in me non è.
swear it, Thou a - lone hast all my heart.
(bitterly) sempre legato
va, in - gra - ta! Pa - sci il guardo e appa-ga
go. thou'rt per - jur'd! Canst thou see these tears of
f
pp
l'al - ma del-l'ec-ces - so, del-l'ec-ces-so de' miei ma - li:
sor - row, By thy falsehood, by thy falsehood brought up - on me?
il piu tri - ste de' mor - ta - li so - no, o
Be con - tent, thou hast un - done me. Hope dies with -
15698

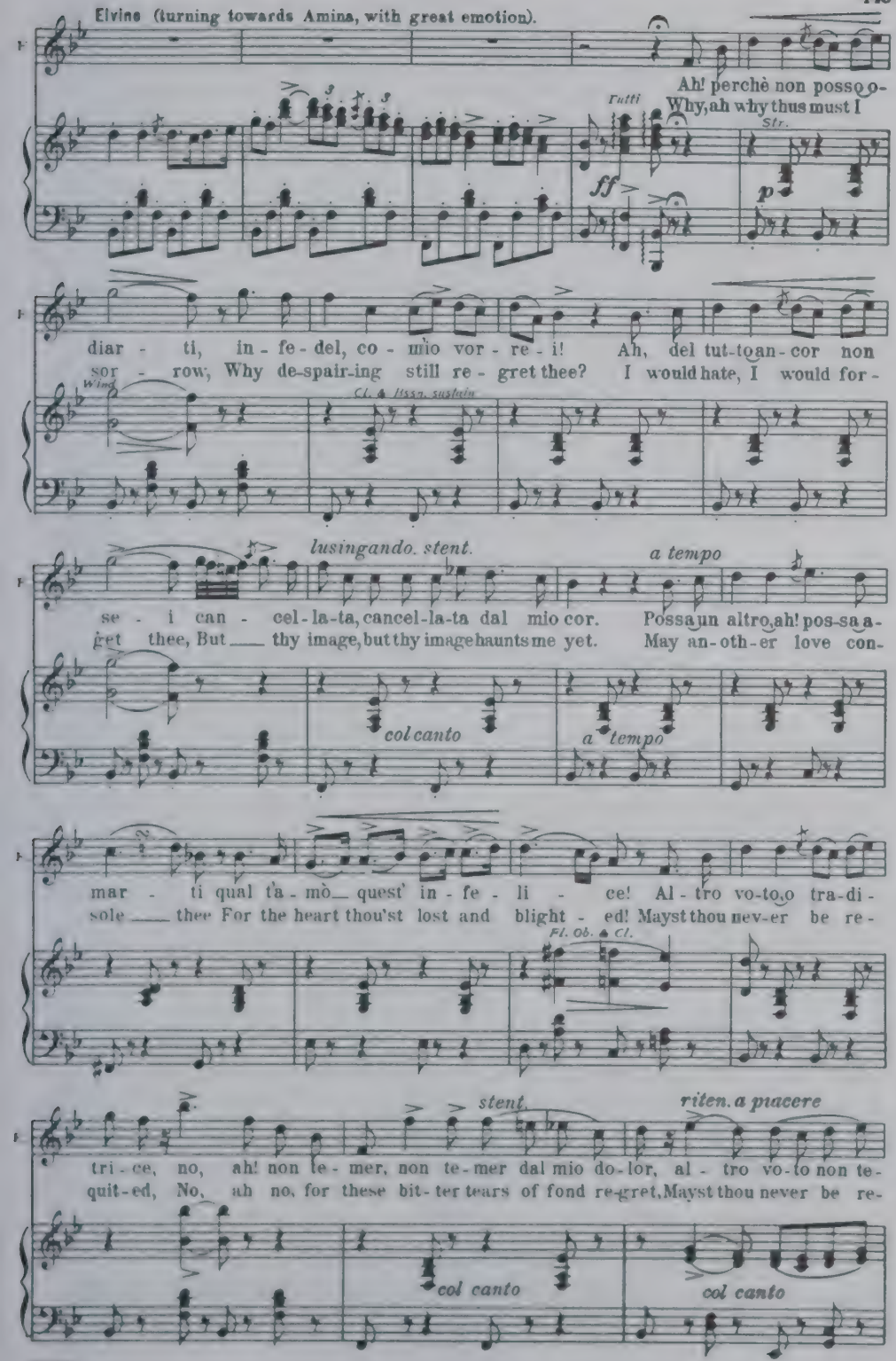

a tempo
E.
cru - da, so - no, o cru-da, e il son per te.
in me, cru - el maid, since we must part.
Pa - sci il
Yes, be -
Strs. & Hn.
pp
a tempo
guar - do, o cru - da, e ap-pa - ga l'al - - ma del - l'ec -
hold, be-hold then these tears of sor - - row, By thy
a piacere
ces - so, del - l'ec-ces - so de' miei ma - - li:
false-hood, by thy false-hood brought up - on me;
il più tri - ste de' mor - ta - li so - - no, o
Be con-tent, thou hast un - done me, Hope dies with -
pp Viol., Bass, Cl. & Hsn. tenuti
cru - da, e il son per te: ah! il più tri - ste de' mor -
in me since we must part, Be con - tent, thou hast un -
pp

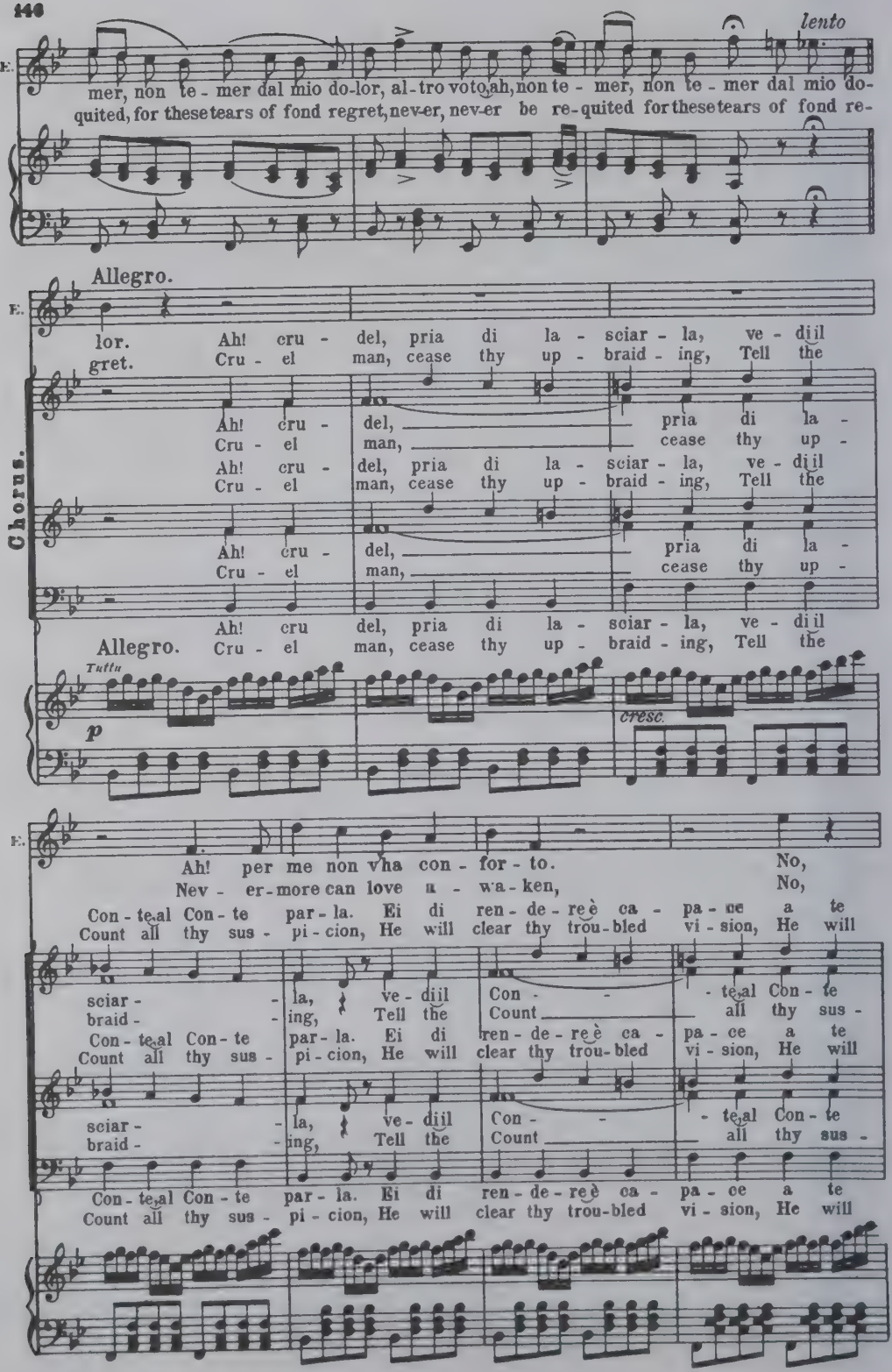

ta - - - - li io so - no, ei! son per
done me, Hope dies since we must
a piacere
te, ah! il più tri - ste de' mor - ta - li, ah! il più tri- -ste dei mor-
part, Be con - tent, thou hast un - done me, Ah, hope dies with-
pp
ta - li, e il son per te.
in me, since we must part.
ff
Tutti
p
(Enter Chorus of Villagers.)
Wind
Allegro.
Tutti
f
Amina.
Ah! t'ar -
Elvino (going).
Ah! con -
Il Con - te!
The Count here!
Chorus.
Vi - va il Con - te!
Count Ro - del - pho!

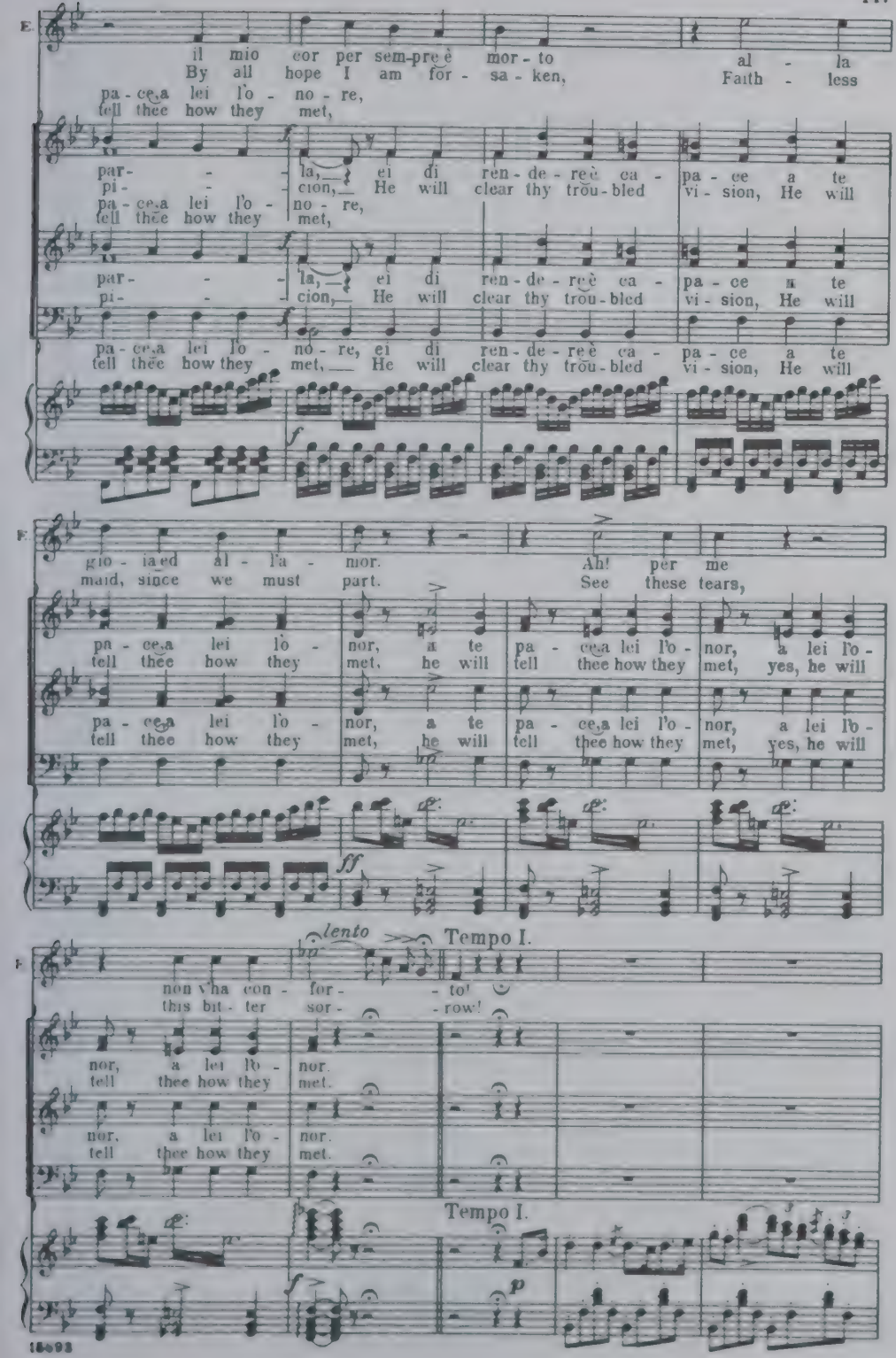
A.
re - sta.
front him.
Per pie - ta - de!
I im - plore thee!
F.
No! si fug - ga.
No! ah, nev - er.
Va! mi la - scia!
Go, and leave me.
Buo - ne nuo - ve!
Hap - py ti - dings!
Di - ce il Con - te ch'el-la è o - ne - sta, sì,
He has said that she is in - no - cent,
che è in - no - cen - te, che è in - no -
Let us spread the joy - ful
Di - ce il Con - te ch'el-la è o - ne - sta, sì,
He has said that she is in - no - cent,
che è in - no - cen - te, che è in - no -
Let us spread the joy - ful
Elvino.
E - gli! oh!
He here! dis -
cen - te,
ti - dings,
e a noi già mo - ve.
He will be here soon.
cen - te,
ti - dings,
e a noi già mo - ve.
He will be here soon.
3
Hns. & Trumpets
Tutti
ff

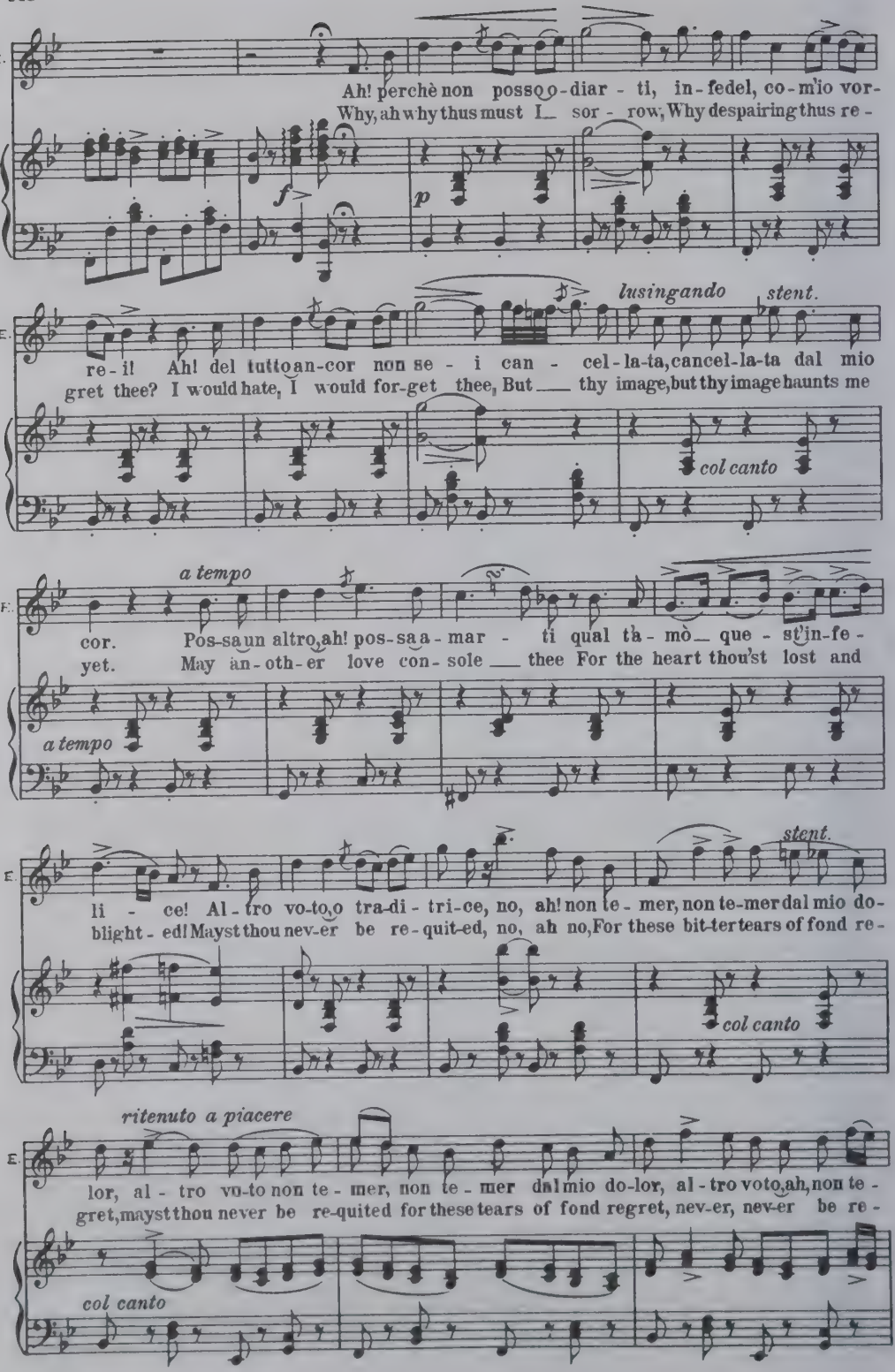

Amina.
Ah! pla - ca l'i - ra... No; t'ar-
Theresa. Yet stay thy an - ger. Nay, con-
Ah! pla - ca l'i - ra... No; t'ar-
Elvino. Yet stay thy an - ger. Nay, con-
rab - bia! Eb-ben: si fug - ga.
trac - tion! No, no; I'll fly him.
Ah! pla - ca l'i - ra... Di - ce il Con - te ch'el - la è o -
Ah stay thy an - ger. He has said that she is
Ah! pla - ca l'i - ra... Di - ce il Con - te ch'el - la è o -
Ah stay thy an - ger. He has said that she is
re - sta. Ah! per pie - tà!
front him! Stay, I im - plore!
re - sta. Ah! per pie - tà!
front him! Stay, I im - plore!
L'i - ra mia più fren non ha, non ha.
If I stay, my wrath I can't con - trol.
ne - sta, ch'è in - no - cen - te, e a noi già vien, a noi già
in - no - cent, and he will soon now be here; then let us
ne - sta, ch'è in - no - cen - te, e a noi già vien, a noi già
in - no - cent, and he will soon now be here; then let us

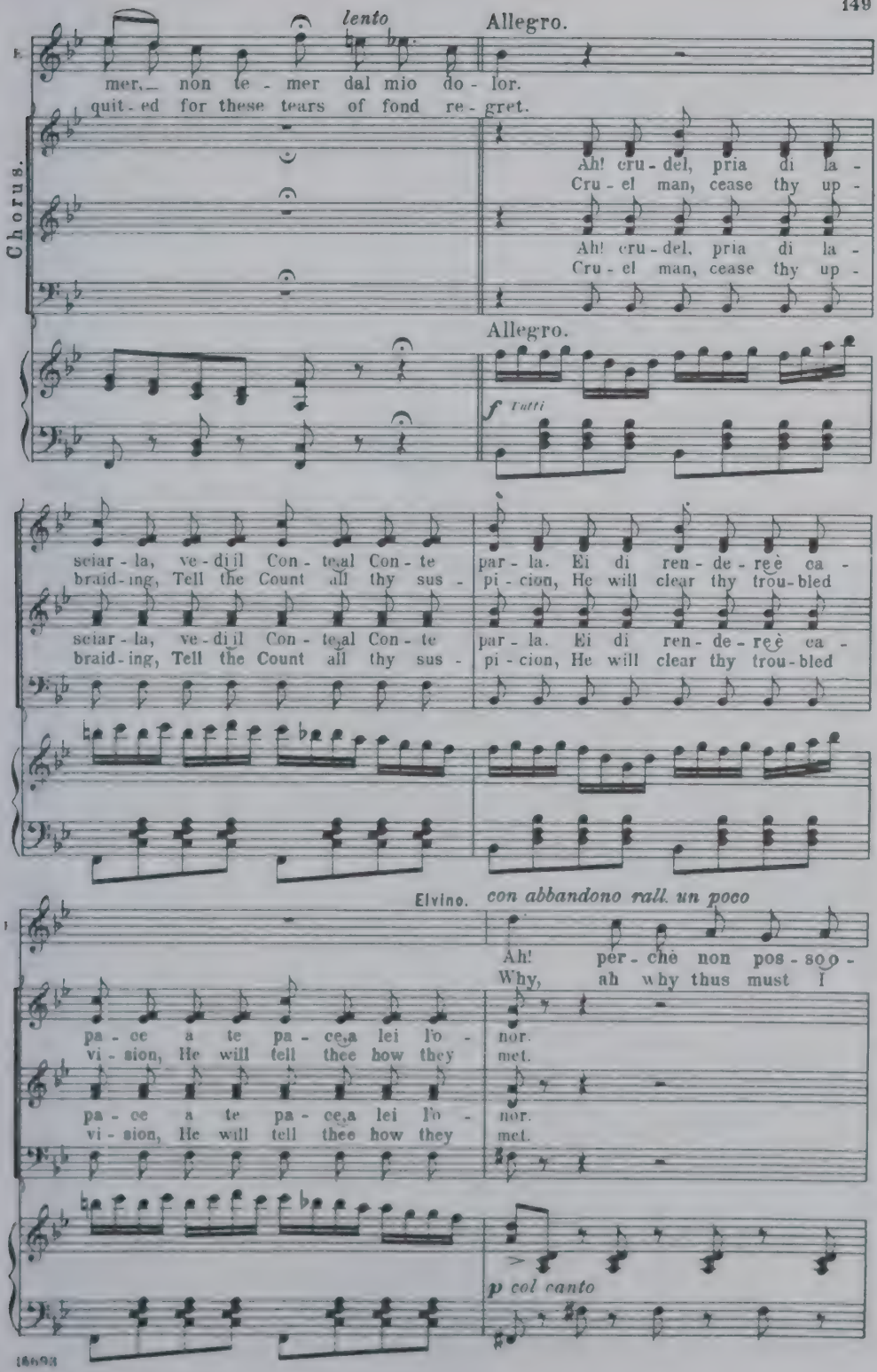
A.
Ah! il mio anel-lo! oh
Ah! and my ring, too! oh
(Elvino tears the ring from Amina's finger.)
E.
Va, sper-giu-ra!
thou art per-jur'd!
vien, a noi già vien, a noi già vien, a noi già vien.
spread the joy-ful ti-dings, he will soon, will soon be here.
vien, a noi già vien, a noi già vien, a noi già vien.
spread the joy-ful ti-dings, he will soon, will soon be here.
A.
ma-dre!
Mother!
Lento.
p
Mi-ra! mi-ra! A tal col-po mo-ri-ra. Cru-del!
See her, see her, by her grief she's o-ver-whelm'd. Un-kind!
Mi-ra! mi-ra! A tal col-po mo-ri-rà. Cru-del!
See her, see her, by her grief she's o-ver-whelm'd. Un-kind!
Lento.
f
Allegro moderato.
Wood
p
Str.


Elvino (turning towards Amina, with great emotion).
Ah! perchè non posso o-
Why, ah why thus must I
Tutti
Str.
ff
p
diar - ti, in - fe - del, co - mio vor - re - i!
sor - row, Why de-spair-ing still re - gret thee?
Ah, del tut-to an-cor non
I would hate, I would for -
Wind
Cl. & Viss. sustain
lusingando. stent.
a tempo
se - i can - cel-la-ta, cancel-la-ta dal mio cor.
get thee, But ___ thy image, but thy image haunts me yet.
Possa un altro, ah! pos-sa a-
May an-oth-er love con-
col canto
a tempo
mar - ti qual ta - mo ___ quest' in - fe - li - ce!
sole ___ thee For the heart thou'st lost and
Al - tro vo-to, o tra-di -
blight - ed! Mayst thou nev-er be re -
Fl. Ob. & Cl.
stent.
riten. a piacere
tri - ce, no, ah! non te - mer, non te - mer dal mio do-lor,
quit-ted, No, ah no, for these bit-ter tears of fond re-gret,
al - tro vo-to non te -
Mayst thou never be re -
col canto
col canto


lento
E.
mer, non te - mer dal mio do-lor, al-tro voto, ah, non te - mer, non te - mer dal mio do-
quited, for these tears of fond regret, nev-er, nev-er be re-quited for these tears of fond re-
Allegro.
lor. Ah! cru - del, pria di la - sciar - la, ve - di il
gret. Cru - el man, cease thy up - braid - ing, Tell the
Chorus.
Ah! cru - del, pria di la -
Cru - el man, cease thy up -
Ah! cru - del, pria di la - sciar - la, ve - di il
Cru - el man, cease thy up - braid - ing, Tell the
Ah! cru - del, pria di la -
Cru - el man, cease thy up -
Ah! cru del, pria di la - sciar - la, ve - di il
Allegro. Cru - el man, cease thy up - braid - ing, Tell the
Tutti
p
cresc.
Ah! per me non vha con - for - to. No,
Nev - er - more can love a - wa - ken, No,
Con - te, al Con - te par - la. Ei di ren - de - re è ca - pa - ce a te
Count all thy sus - pi - cion, He will clear thy trou-bled vi - sion, He will
sciar - la, ve - di il Con - te, al Con - te
braid - ing, Tell the Count all thy sus -
Con - te, al Con - te par - la. Ei di ren - de - re è ca - pa - ce a te
Count all thy sus - pi - cion, He will clear thy trou-bled vi - sion, He will
sciar - la, ve - di il Con - te, al Con - te
braid - ing, Tell the Count all thy sus -
Con - te, al Con - te par - la. Ei di ren - de - re è ca - pa - ce a te
Count all thy sus - pi - cion, He will clear thy trou-bled vi - sion, He will


E
il mio cor per sem-pre è mor - to al - la
By all hope I am for - sa - ken, Faith - less
pa - ce a lei l'o - no - re,
tell thee how they met,
par- - la, ei di ren-de-rè ca - pa - ce a te
pi- - cion, He will clear thy trou-bled vi - sion, He will
pa - ce a lei l'o - no - re, ei di ren-de-rè ca - pa - ce a te
tell thee how they met, He will clear thy trou-bled vi - sion, He will
f
F
glo - ia ed al - l'a - mor. Ah! per me
maid, since we must part. See these tears,
pa - ce a lei l'o - nor, a te pa - ce a lei l'o - nor, a lei l'o -
tell thee how they met, he will tell thee how they met, yes, he will
pa - ce a lei l'o - nor, a te pa - ce a lei l'o - nor, a lei l'o -
tell thee how they met, he will tell thee how they met, yes, he will
ff
lento
Tempo I.
F
non v'ha con - for - to!
this bit - ter sor - row!
nor, a lei l'o - nor.
tell thee how they met.
nor, a lei l'o - nor.
tell thee how they met.
Tempo I.
f
p


E.
Ah! perchè non possoo-diar - ti, in-fedel, co-m'io vor-
Why, ah why thus must I sor - row, Why despairing thus re -
f
p
lusingando
stent.
re-il Ah! del tuttoan-cor non se - i can - cel-la-ta, cancel-la-ta dal mio
gret thee? I would hate, I would for-get thee, But thy image, but thy image haunts me
col canto
a tempo
cor. Pos-saun altro, ah! pos-saa-mar - ti qual tà-mò que - st'in-fe -
yet. May an-oth-er love con-sole thee For the heart thou'st lost and
a tempo
stent.
li - ce! Al-tro vo-to,o tra-di-tri-ce, no, ah! non te-mer, non te-mer dal mio do-
blight-ed! Mayst thou nev-er be re-quit-ed, no, ah no, For these bit-ter tears of fond re-
col canto
ritenuto a piacere
lor, al - tro vo-to non te - mer, non te - mer dal mio do-lor, al-tro voto, ah, non te -
gret, mayst thou never be re-quited for these tears of fond regret, nev-er, nev-er be re -
col canto


lento
Allegro.
mer, non te - mer dal mio do - lor.
quit - ed for these tears of fond re - gret.
Chorus.
Ah! cru - del, pria di la -
Cru - el man, cease thy up -
Ah! cru - del, pria di la -
Cru - el man, cease thy up -
Allegro.
f Tutti
sciar - la, ve - di il Con - te, al Con - te
braid - ing, Tell the Count all thy sus -
par - la. Ei di ren - de - re, è ca -
pi - cion, He will clear thy trou - bled
sciar - la, ve - di il Con - te, al Con - te
braid - ing, Tell the Count all thy sus -
par - la. Ei di ren - de - re, è ca -
pi - cion, He will clear thy trou - bled
Elvino.
con abbandono rall. un poco
Ah! per - chè non pos - so o -
Why, ah why thus must I
pa - ce a te pa - ce, a lei l'o -
vi - sion, He will tell thee how they
nor.
met.
pa - ce a te pa - ce, a lei l'o -
vi - sion, He will tell thee how they
nor.
met.
p col canto

con abbandono
F.
diar - ti, in - fe - del, co - m'io vor - re - i! Ah! del tut - to an - cor non
sor - row, why de - spair - ing thus re - gret thee? I would hate, I would for -
col canto
a tempo
se - i can - cel - la - ta dal mio cor.
get thee, But thy im - age haunts me yet.
Ei di ren - de - rè ca -
He will clear thy trou - bled
Ei di ren - de - rè ca -
He will clear thy trou - bled
a tempo
f
con abbandono rall. un poco
Ah! per - chè non pos - soo -
Why, ah why thus must I
pa - ce a te pa - ce, a lei l'o - nor,
vi - sion, He will tell thee how they met.
pa - ce a te pa - ce, a lei l'o - nor,
vi - sion, He will tell thee how they met.
p
col canto
con abbandono
diar - ti, in - fe - del, co - m'io vor - re - i! In - fe - del, co - m'io vor -
sor - row, Why despair - ing thus re - gret thee? I would hate, I would for -
col canto

a tempo
re - il! Cancel-la-ta dal mio cor, sì, dal mio cor, sì, dal mio
get thee, But thy image haunts me yet, ah yes, thy im - age haunts me
Chorus.
a te ren - de - rà ea lei lo -
Yes, the Count will tell thee how they
a te ren - de - rà ea lei lo -
Yes, the Count will tell thee how they
a tempo
f
(Exit Elvino in despair.)
(Theresa leads Amina off in
cor, sì, dal mio cor, sì, dal mio cor, sì, dal mio cor.
yet, it haunts me yet, it haunts me yet, it haunts me yet.
nor, a lei lo - nor, a lei lo - nor, a lei lo - nor.
met, the Count will tell thee how they met, yes, how they met.
nor, a lei lo - nor, a lei lo - nor, a lei lo - nor.
met, the Count will tell thee how they met, yes, how they met.
another direction.)

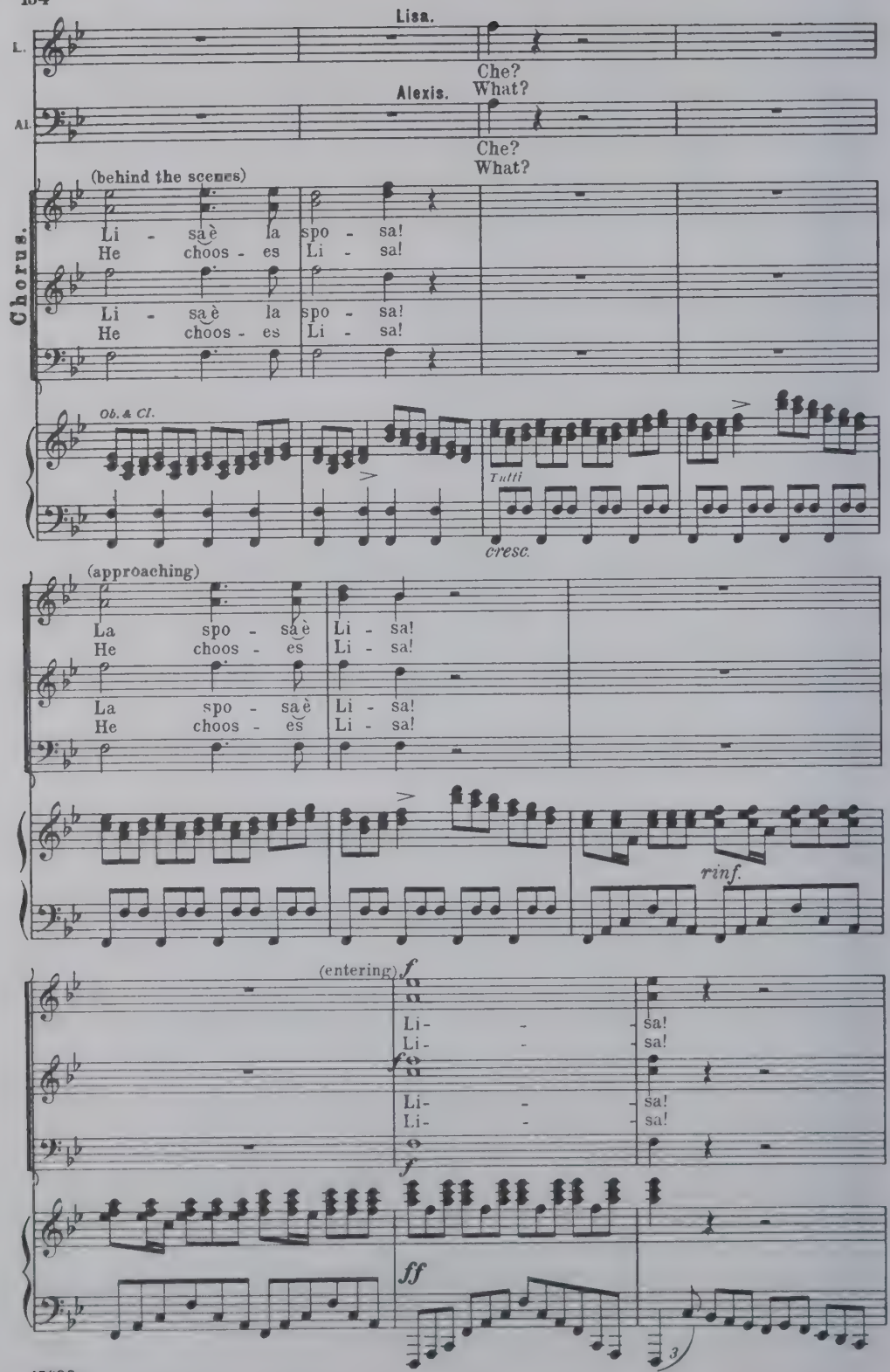
Nº 12. "De' lieti auguri a voi son grata.,,

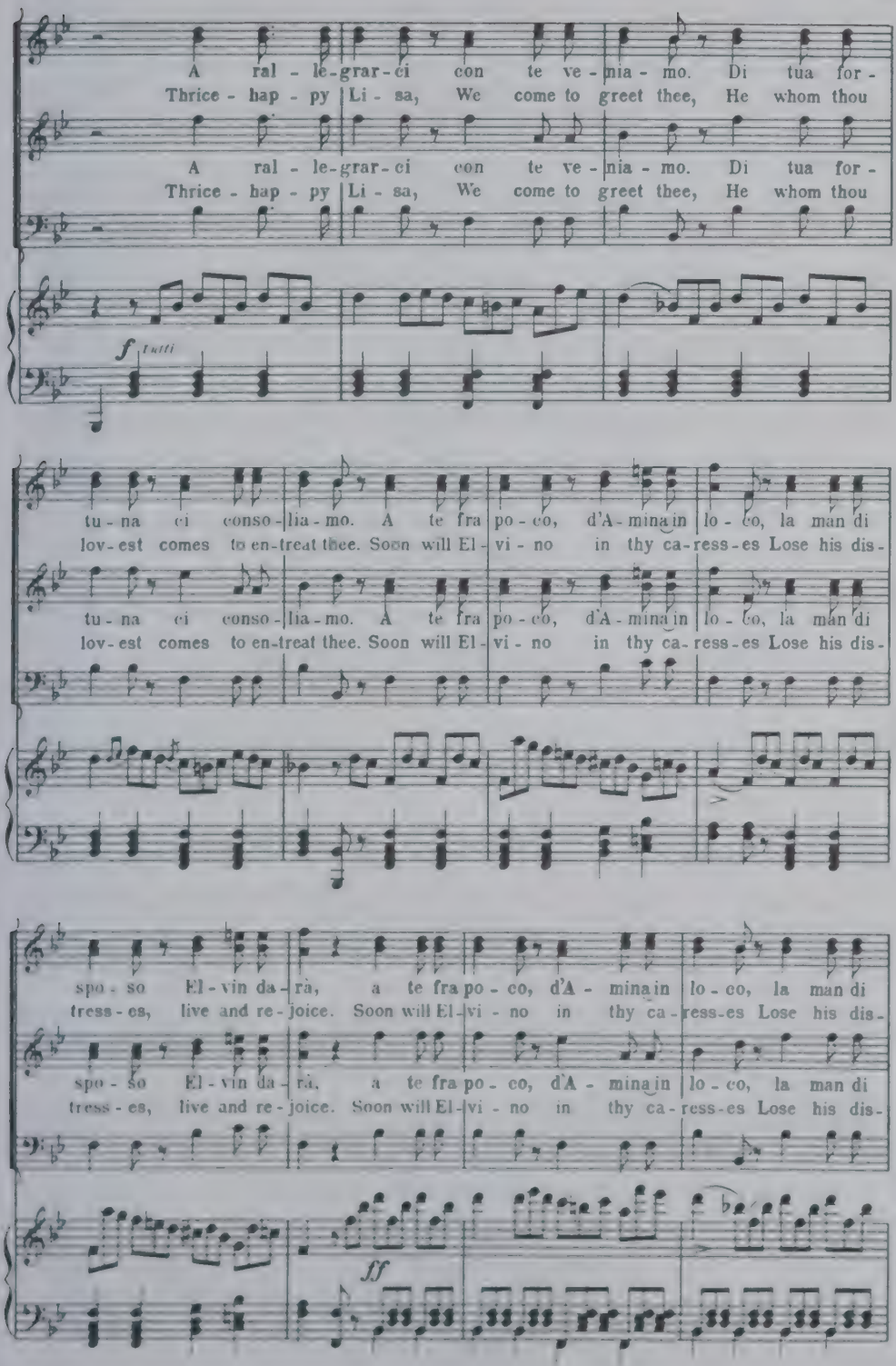
Scena and Aria.

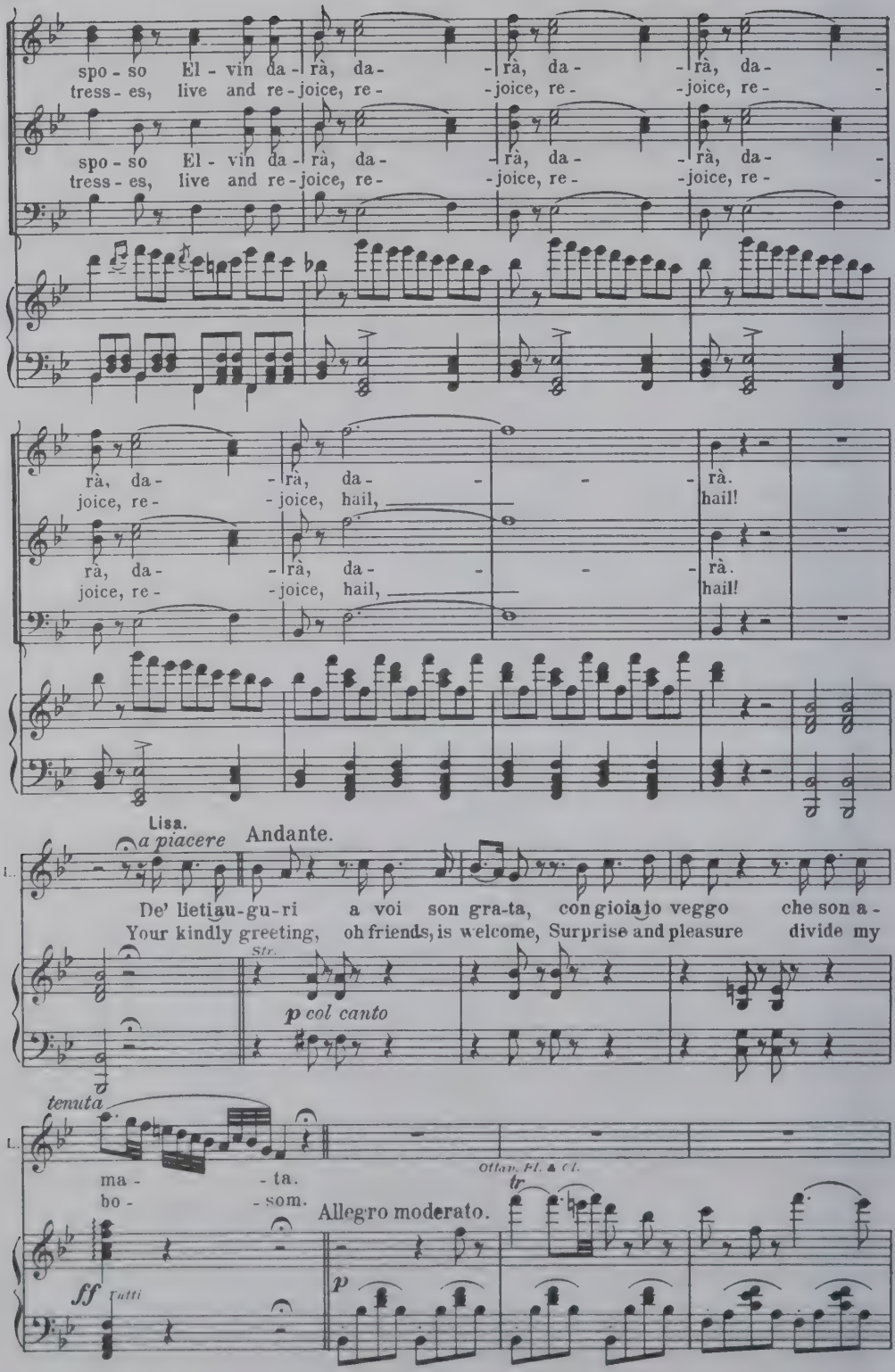
The Village. At the back stands the mill; a stream keeps the wheel in motion.

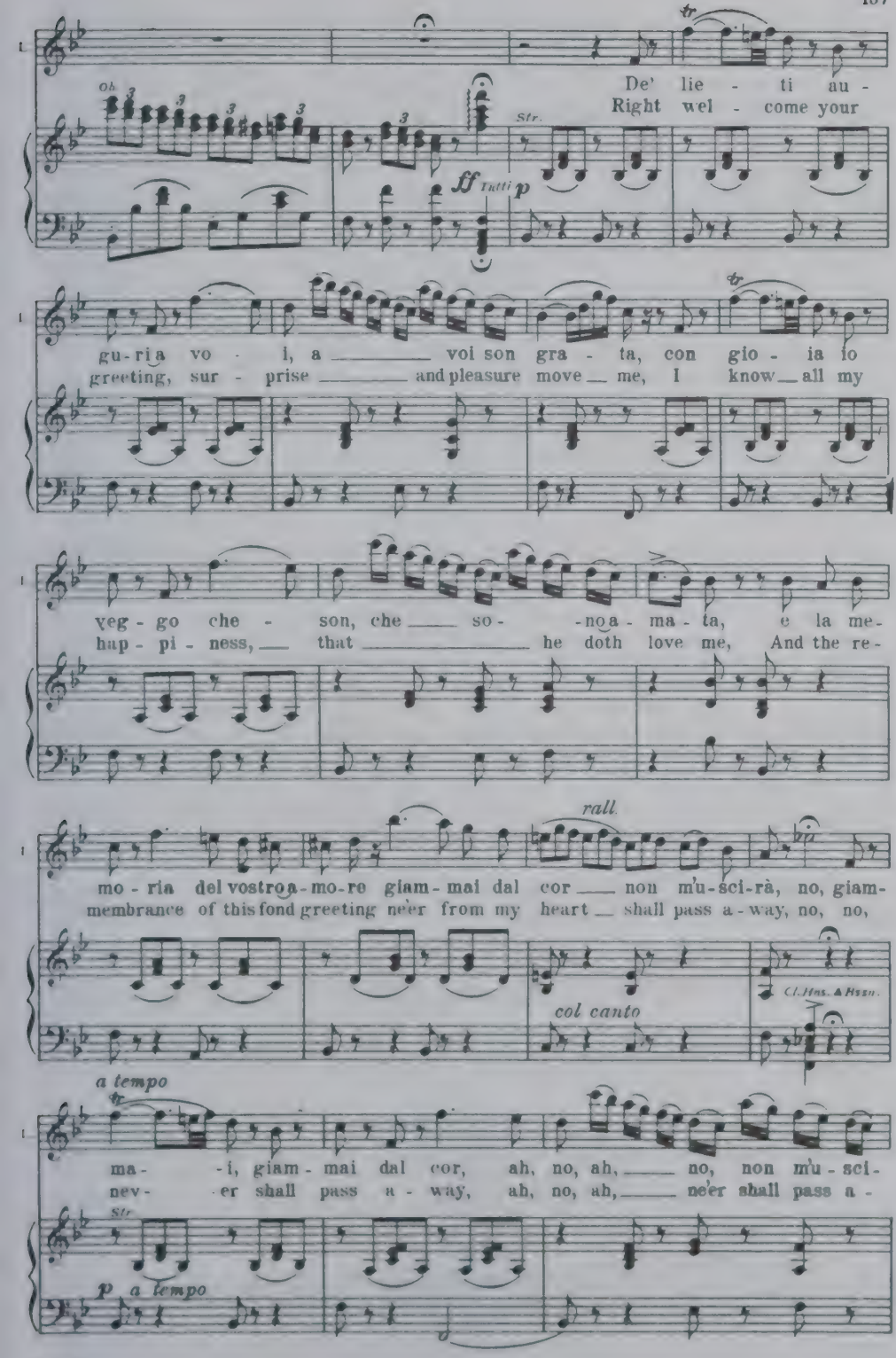
Allegro.
Str.
f
ff
Lisa (enters, followed by Alexis).
L.
La - sciami: a - ver compresoas-sai do - vre-sti che mi sei no - io - so.
Pray begone, you know full well, without my tell-ing, that I can-not bear you.
f
Alexis.
Al.
Non i - spe - rar che spo - so El - vin ti si - a. Del - l'o - ne - stà d'A -
Cher - ish no hopes de - lu - sive a - bout El - vi - no, for of A - mi - na's
p
Lisa.
Al.
L.
mi - na sa - rà con-vin-toin bre-ve, eal - lo - ra... Eal - lo - ra mi sa -
vir-tue the proofs are most convincing, and doubtless_ And doubtless, what-e'er
Alexis.
L.
Al.
ra - i più rin-cre-sciosoan - co - ra. Deh! Li - sa, per pie - tà, cam-bia con -
happens, I all the more shall hate you. Oh Li - sa, so un - kind I nev-er

Al. L.
si - gli; non mi trat-tar co - sì! Che far d'un uo-mo che ti spo - sa sol-
knew thee. Nay, do not treat me thus. Wouldst thou accept one who thro' rage and vex-
Lisa.
tan-to per di-spet-to? Miè più ca - ro d'un sciocco, io te l'ho det - to.
a-tion was thy husband? Ra-ther he, than a donkey! that I have told you.
f
Alexis.
No, non lo spose-ra - i. Por-rò sos-so-pra tuttoil vil-laggio: in - voche - rò del
No, he shall never wed thee. I will appeal first to all the village to prevent your wrong-
Con - te l'au - to - ri - tà, pria ch'io soppor-t'in pa - ce d'es - ser da te scher-
do - ing; I'll ask the Count. I'll nev-er bear in patience that thou shouldst now dis-
Allegro.
ni - to in que-sta gui-sa.
dain me af-ter our courtship.
p
p cresc

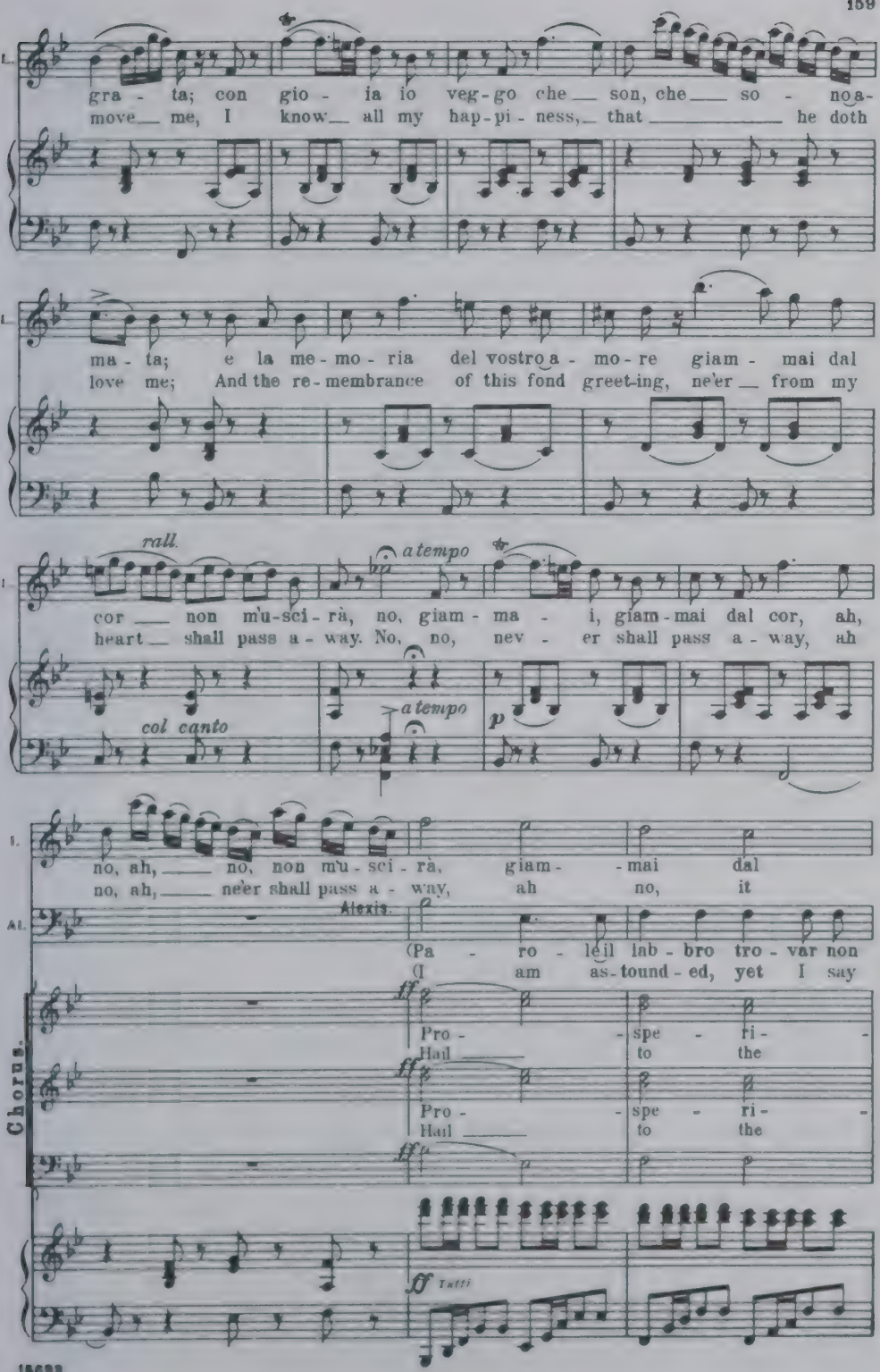

Lisa.
L.
Che?
What?
Alexis.
Al.
Che?
What?
(behind the scenes)
Chorus.
Li - sa è la spo - sa!
He choos - es Li - sa!
Li - sa è la spo - sa!
He choos - es Li - sa!
Ob. & Cl.
Tutti
cresc.
(approaching)
La spo - sa è Li - sa!
He choos - es Li - sa!
La spo - sa è Li - sa!
He choos - es Li - sa!
rinf.
(entering)
f
Li - - sa!
Li - - sa!
Li - - sa!
Li - - sa!
ff
3

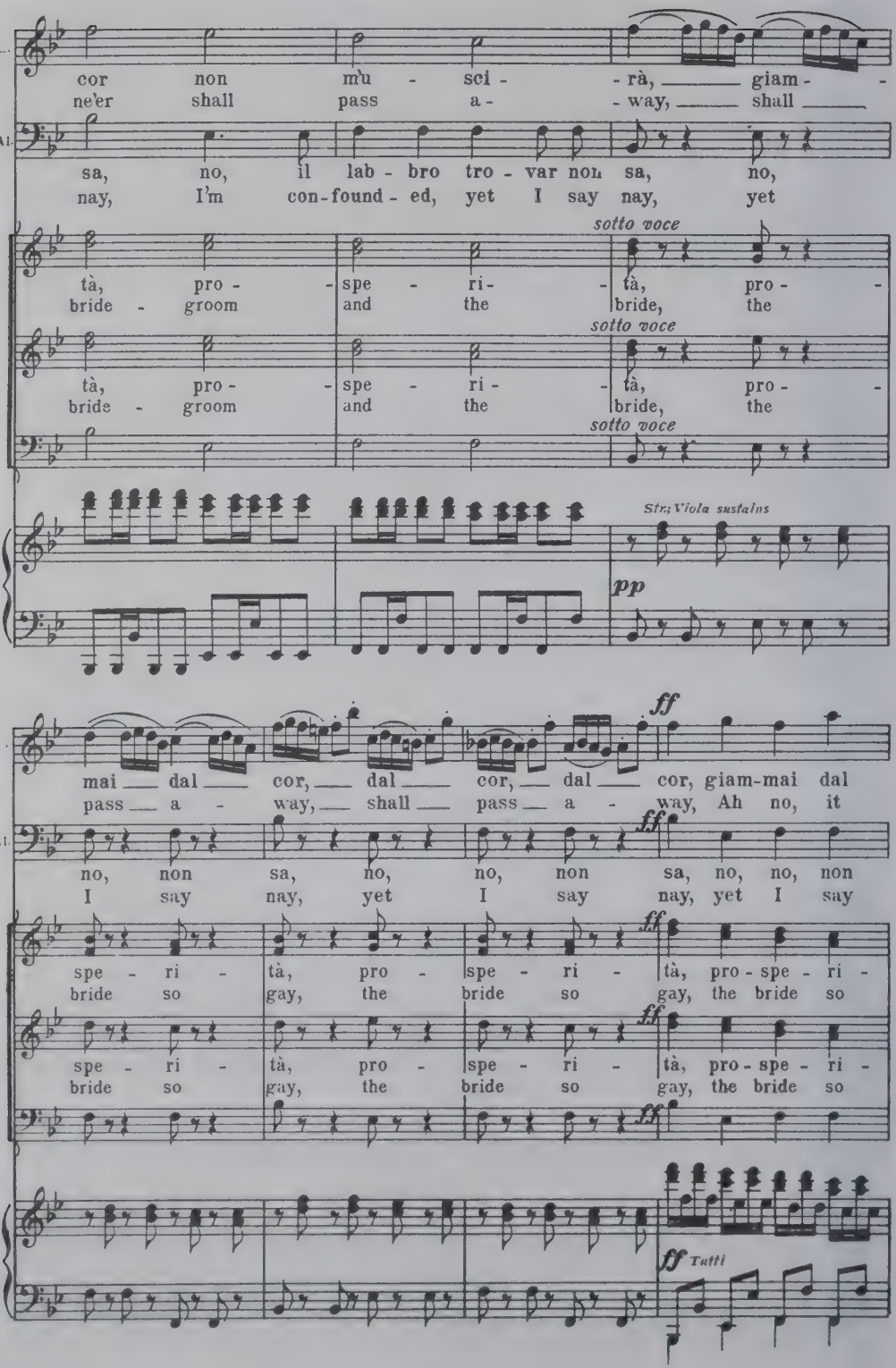

A ral - le-grar-ci con te ve - nia - mo. Di tua for -
Thrice - hap - py Li - sa, We come to greet thee, He whom thou
A ral - le-grar-ci con te ve - nia - mo. Di tua for -
Thrice - hap - py Li - sa, We come to greet thee, He whom thou
f tutti
tu - na ci conso - lia - mo. A te fra po - co, d'A - mina in lo - co, la man di
lov - est comes to en-treat thee. Soon will El - vi - no in thy ca-ress-es Lose his dis -
tu - na ci conso - lia - mo. A te fra po - co, d'A - mina in lo - co, la man di
lov - est comes to en-treat thee. Soon will El - vi - no in thy ca-ress-es Lose his dis -
spo - so El - vin da - rà, a te fra po - co, d'A - mina in lo - co, la man di
tress - es, live and re - joice. Soon will El - vi - no in thy ca - ress-es Lose his dis -
spo - so El - vin da - rà, a te fra po - co, d'A - mina in lo - co, la man di
tress - es, live and re - joice. Soon will El - vi - no in thy ca - ress-es Lose his dis -
ff


spo - so El - vin da - rà, da - rà, da - rà, da -
tress - es, live and re - joice, re - joice, re - joice, re -
spo - so El - vin da - rà, da - rà, da - rà, da -
tress - es, live and re - joice, re - joice, re - joice, re -
rà, da - rà, da - rà.
joice, re - joice, hail, hail!
rà, da - rà, da - rà.
joice, re - joice, hail, hail!
Lisa.
a piacere
Andante.
De' lietiau-gu-ri a voi son gra-ta, con gioia jo veggo che son a -
Your kindly greeting, oh friends, is welcome, Surprise and pleasure divide my
Str.
p col canto
tenuta
ma - ta.
bo - som.
Ottav. Fl. & Cl.
tr
Allegro moderato.
ff Tutti
p


De' lie - ti au -
Right wel - come your
Ob.
Str.
ff Tutti p
gu-ria vo - i, a voi son gra - ta, con gio - ia io
greeting, sur - prise and pleasure move me, I know all my
veg - go che - son, che so - noa - ma - ta, e la me-
hap - pi - ness, that he doth love me, And the re-
rall.
mo - ria del vostroa-mo-re giam - mai dal cor non m'u-sci-rà, no, giam-
membrance of this fond greeting ne'er from my heart shall pass a-way, no, no,
col canto
Cl. Hns. & Hssn.
a tempo
ma - i, giam - mai dal cor, ah, no, ah, no, non m'u - sci-
nev - er shall pass a - way, ah, no, ah, ne'er shall pass a -
Str.
p a tempo

rà!
way.
Alexis (aside).
giam - mai del
Ne'er shall your
(Qual uom da tuo - no
(I am as - tound - ed,
(to Lisa)
Chorus.
La bel - la scel - ta a tut-ti è ca - ra, cia - scun ti lo - da,
All we that love thee, come here to hail thee, Plea - sure we wish thee,
La bel - la scel - ta a tut-ti è ca - ra, cia - scun ti lo - da,
All we that love thee, come here to hail thee, Plea - sure we wish thee,
p
p Tutti
cresc. sempre
co - re non mu-sci-rà! ah! no. De'
greet-ing pass from my heart, ah, no. Right
col - pi - to jo so - no, col - pi - to jo son.)
I am confound-ed, yet I say nay.)
cresc.
te - salta a ga - ra, o - gnun ti pre - ga pro-spe-ri-tà, ah! sì!
Ne'er may it fail thee, Hail to the bridegroom, Hail to the bride so gay!
cresc.
te - salta a ga - ra, o - gnun ti pre - ga pro-spe-ri-tà, ah! sì!
Ne'er may it fail thee, Hail to the bridegroom, Hail to the bride so gay!
cresc.
lie - ti au - gu - ria vo - i, a voi son
wel - come your greet-ing, Sur - prise and pleasure
p


gra - ta; con gio - ia io veg-go che son, che so - no a-
move me, I know all my hap-pi - ness, that he doth
ma - ta; e la me - mo - ria del vostro a - mo - re giam - mai dal
love me; And the re-membrance of this fond greet-ing, ne'er from my
rall.
a tempo
cor non m'u-sci-rà, no, giam - ma - i, giam-mai dal cor, ah,
heart shall pass a - way. No, no, nev - er shall pass a - way, ah
col canto
a tempo
p
no, ah, no, non m'u-sci-rà, giam - mai dal
no, ah, ne'er shall pass a - way, ah no, it
Alexis.
(Pa - ro - le il lab - bro tro - var non
(I am as-tound-ed, yet I say
Chorus.
ff
Pro - spe - ri -
Hail to the
Pro - spe - ri -
Hail to the
ff
ff Tutti


L.
cor non mu - sci - rà, giam -
ne'er shall pass a - way, shall
Al.
sa, no, il lab - bro tro - var non sa, no,
nay, I'm con-found - ed, yet I say nay, yet
sotto voce
tà, pro - spe - ri - tà, pro -
bride - groom and the bride, the
sotto voce
tà, pro - spe - ri - tà, pro -
bride - groom and the bride, the
sotto voce
Str; Viola sustains
pp
ff
mai dal cor, dal cor, dal cor, giam-mai dal
pass a - way, shall pass a - way, Ah no, it
ff
no, non sa, no, no, non sa, no, no, non
I say nay, yet I say nay, yet I say
ff
spe - ri - tà, pro - spe - ri - tà, pro-spe - ri -
bride so gay, the bride so gay, the bride so
ff
spe - ri - tà, pro - spe - ri - tà, pro-spe - ri -
bride so gay, the bride so gay, the bride so
ff
ff Tutti

L. cor, giam-mai dal cor, giam-maidal cor!
ne'er shall pass a - way, shallpass a-way!

Al. sa, no, no, non sa, no, no, non sa.)
nay, yet I say nay, yet I saynay.)

tà, pro - spe - ri - tà, pro-spe-ri-tà!
gay, the bride so gay the bride so gay!

tà, pro - spe - ri - tà, pro-spe-ri-tà!
gay, the bride so gay the bride so gay!

Nº 13. "Lisa, mendace anch'essa!,,

Recit. and Quartet with Chorus.

Allegro moderato.

(Enter Elvino)

ff f

Strings.

Recit.

Lisa.

E fia pur ve-ro, El-vi-no, che al-fin del-l'a - mor
Then it is true, El - vi - no, that of your heart's de-

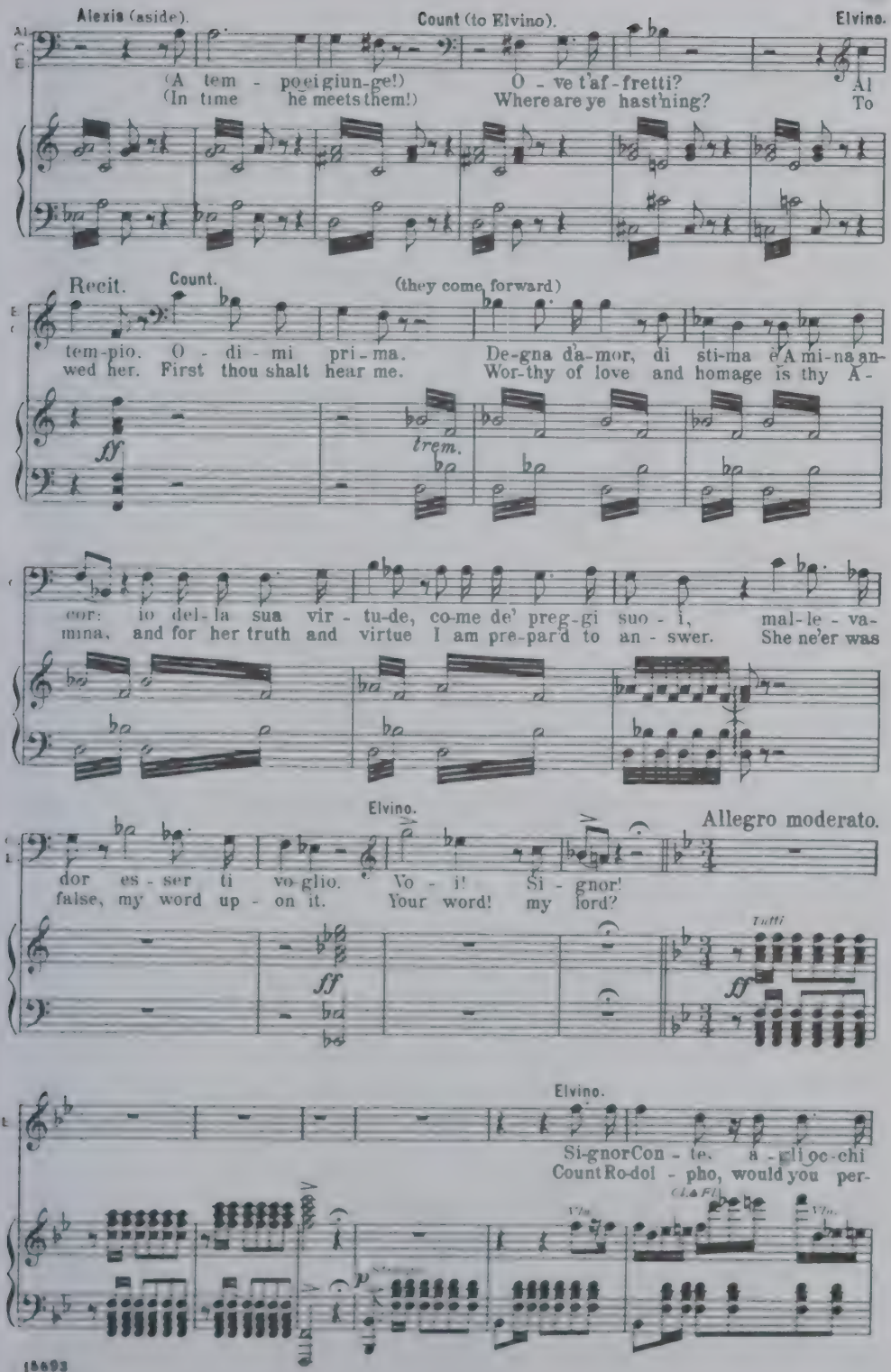
ff

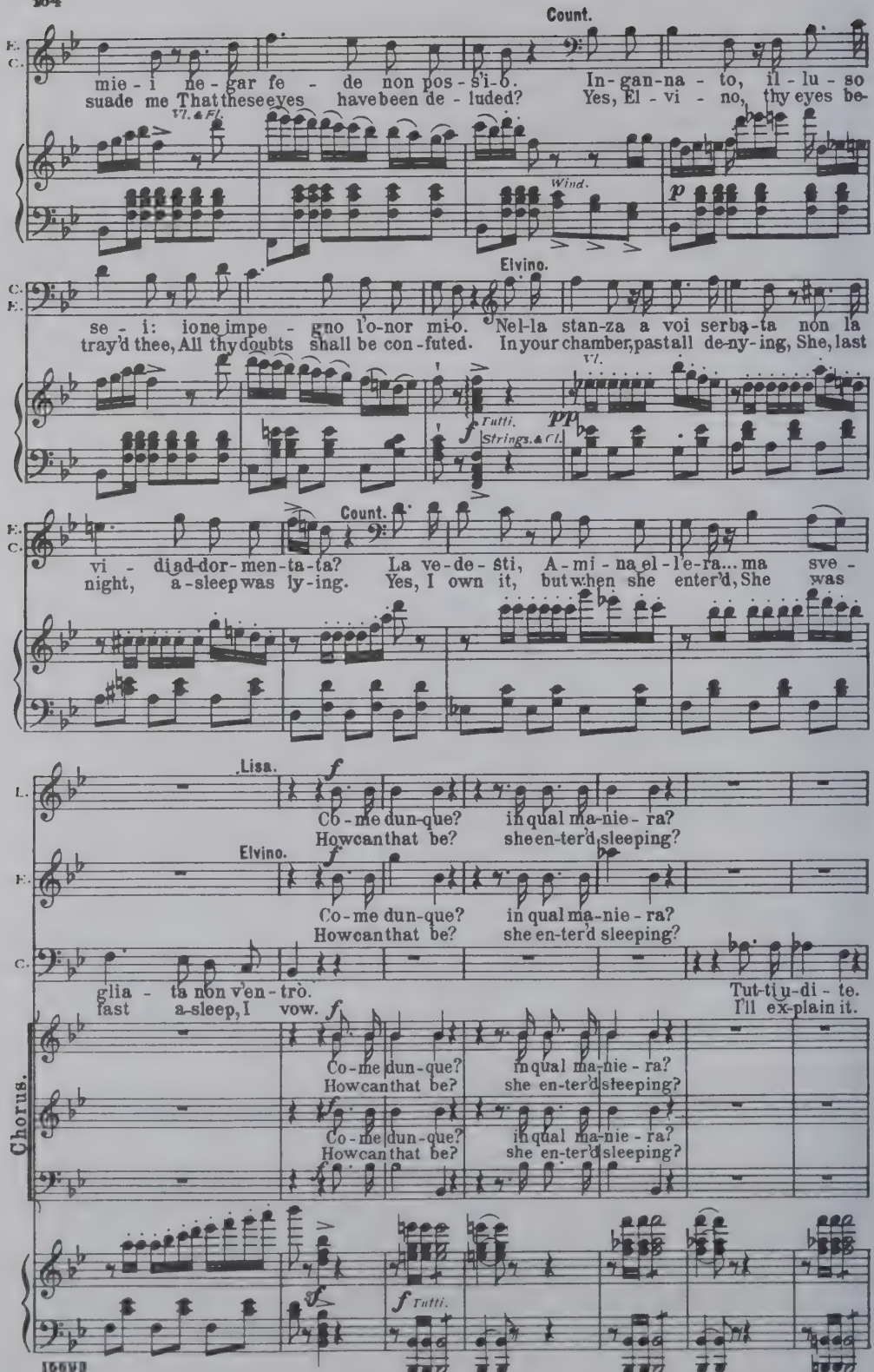
Elvino.

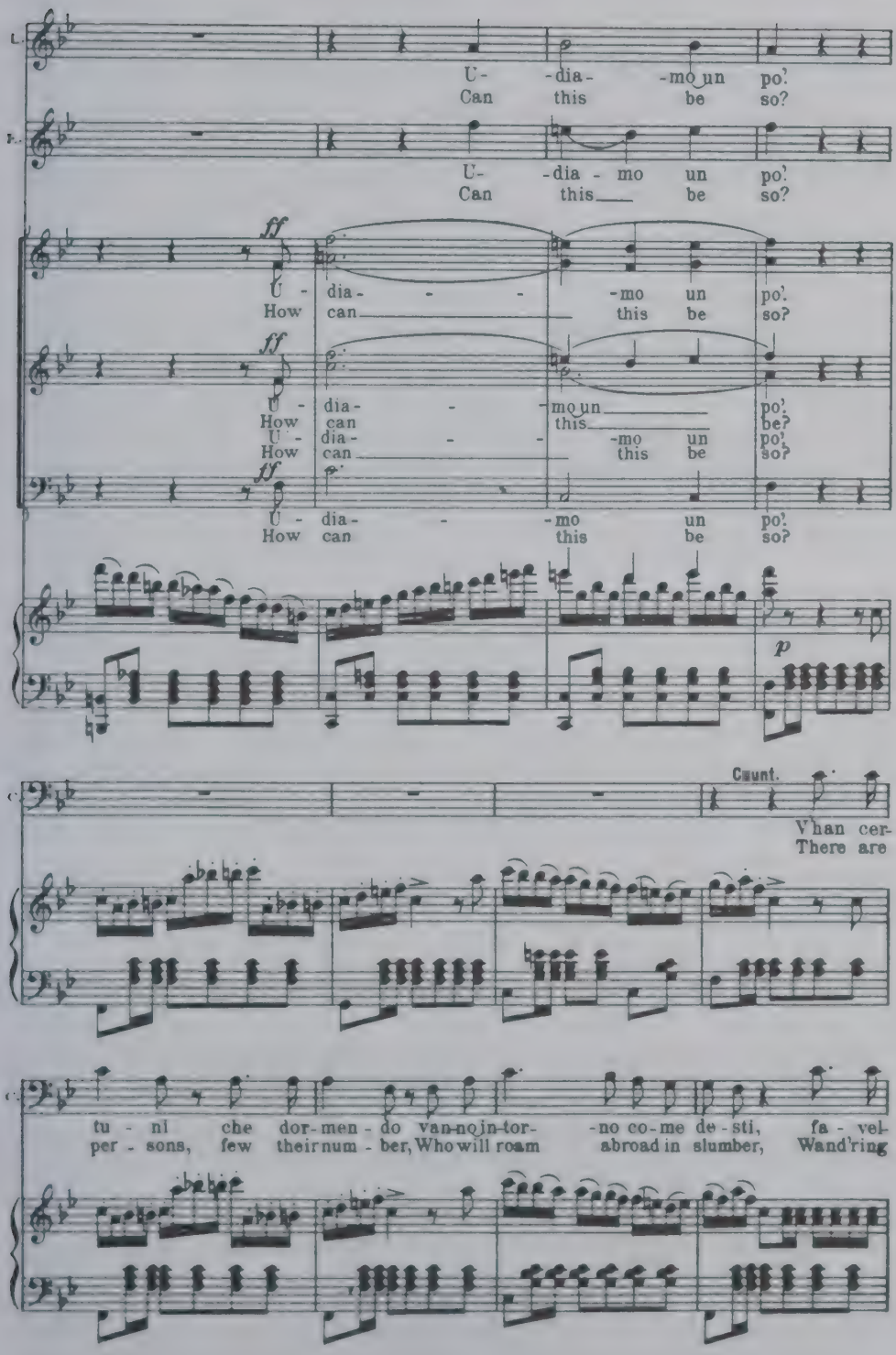
tu-o de - gna mi cre-di? Sì, Li-sa. Si rin-no-vi il bel no - do di
vo-tion you hold me worthy. Yes, Li-sa. Pray for-give me if thy heart I have

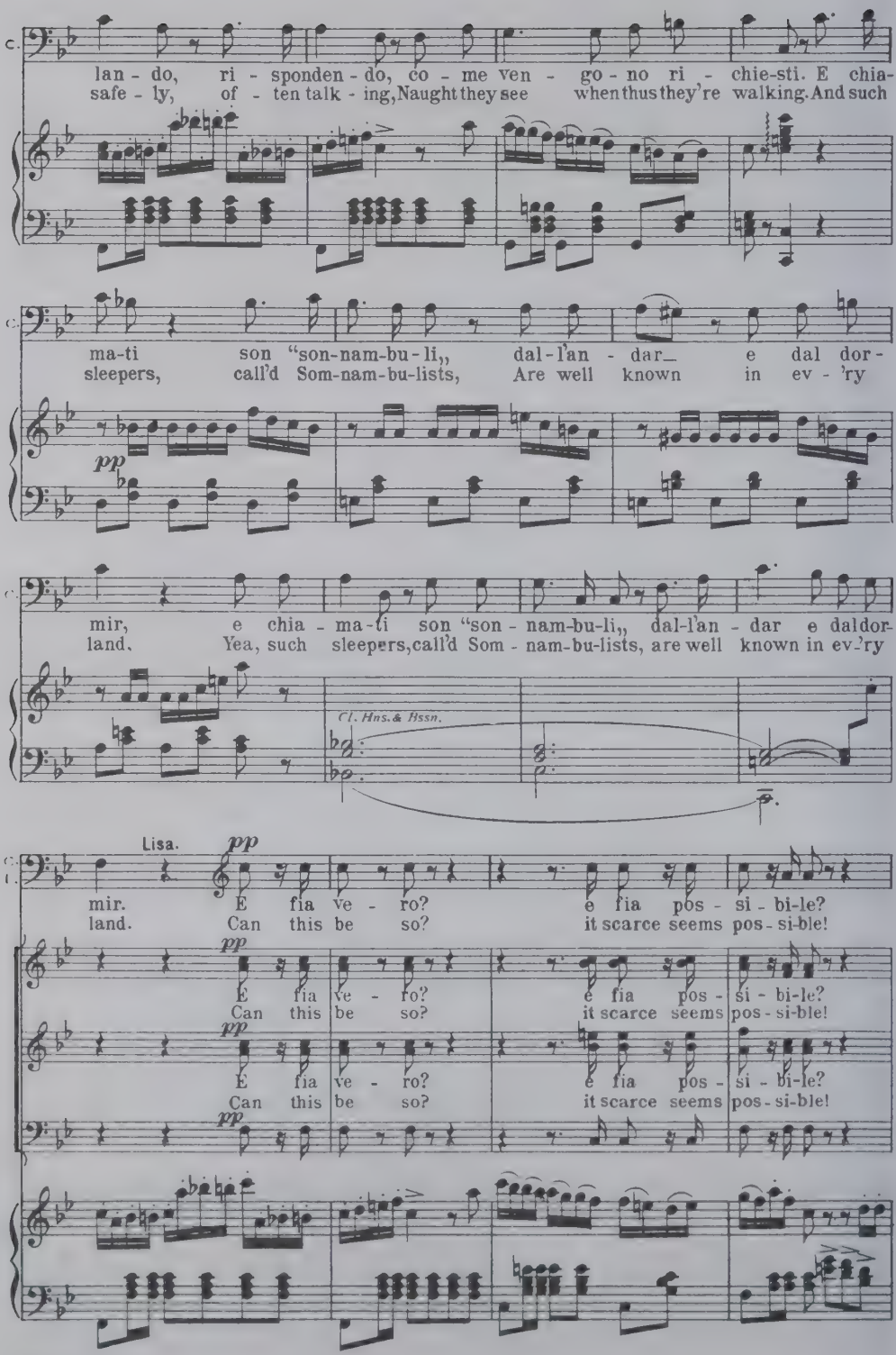
f

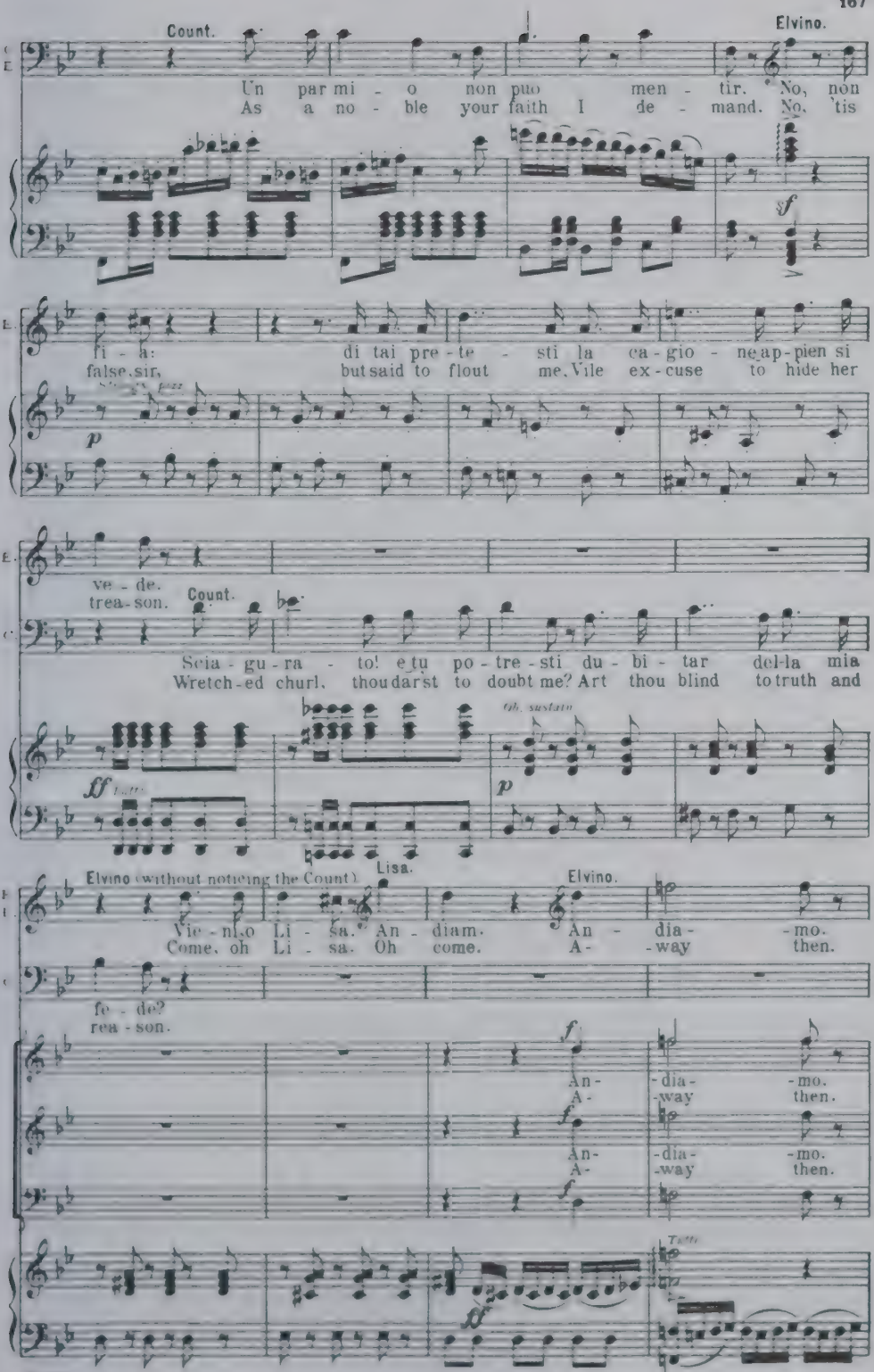
E.
pri-a: la-ver-lo sciol-to per-do-na a un cor se-dot-to da men-ti-ta vir-
slighted, I've been de-lud-ed, but to my old al-legiance I re-pent-ant re-
ff
Lisa.
E. L.
tu. Per-do-no tut-to. O-ra che a me ri-tor-ni, più non pen-so al pas-
turn. All I for-give thee. If but a-gain thou lov'st me, let the past be for-
f
pp
Elvino.
L. E.
sa-to: al-tro non veggo che il ri-dente avve-nir che al fin mia spetta.
gotten. Now brightly smiling lies the fu-ture be-fore us; at last I'm happy.
f
E.
tu mia di-let-ta, mia compa-gna sa-ra-i. La sa-cra pompa già nel tem-pio si ap-
come, oh my charmer, be my faithful companion; Now for the bridal, at the church they a-
(Elvino is leading Lisa away, followed by the villagers, when they are stopped by Count Rodolpho.)
Maestoso.
a tempo
Count.
Allegro moderato.
Lisa.
E. C. L.
presta: Non si ri-tar-di.
wait us. Come then, de-lay not.
El-vin, t'ar-resta!
Remain, El-vi-no!
(Il Con-te!)
(The Count here!)
Chorus.
An-diam! A-way!
An-diam! A-way!
Maestoso.
Allegro moderato.
(Ped. sustain.)
p trem.


Alexis (aside).
Count (to Elvino).
Elvino.
(A tem - po gi giun-ge!)
(In time he meets them!)
O - ve t'af - fretti?
Where are ye hast'ning?
Al
To
Recit.
Count.
(they come forward)
tem-pio. O - di - mi pri - ma.
wed her. First thou shalt hear me.
De-gna da-mor, di sti-ma è A mi-na an-
Wor-thy of love and homage is thy A-
ff
trem.
cor: io del-la sua vir - tu-de, co-me de' preg-gi suo - i,
mina, and for her truth and virtue I am pre-par'd to an - swer.
mal-le - va-
She ne'er was
Elvino.
Allegro moderato.
dor es - ser ti vo-glio.
false, my word up - on it.
Vo - i! Si - gnor!
Your word! my lord?
Tutti
ff
Elvino.
Si-gnor Con - te, a - gli oc-chi
Count Ro-dol - pho, would you per-
Vln.
Vln.
15693

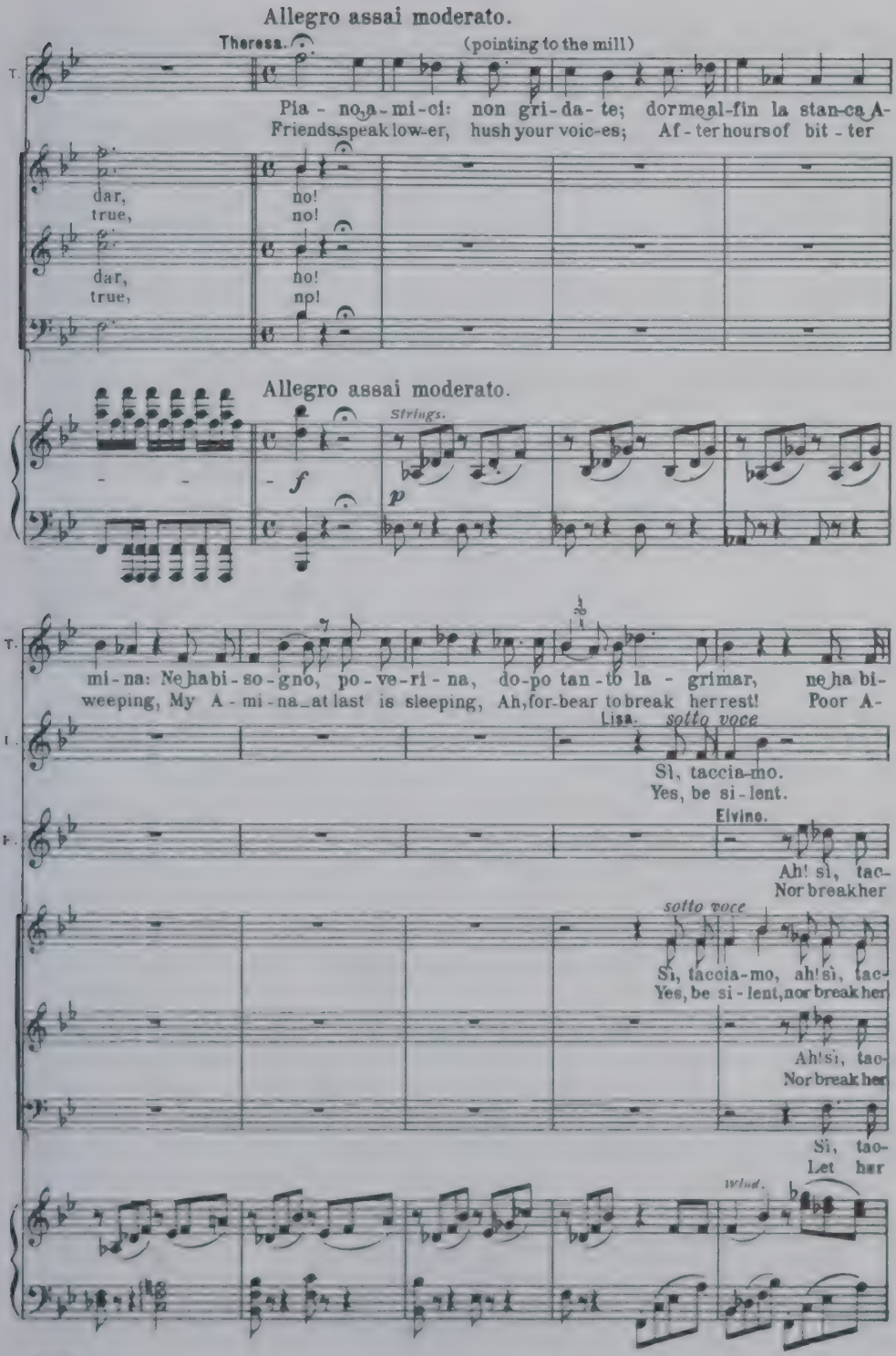

Count.
mie - i ne - gar fe - de non pos - si - o.
In - gan - na - to, il - lu - so
suade me That these eyes have been de - luded?
Yes, El - vi - no, thy eyes be-
Vl. & Fl.
Wind.
p
Elvino.
se - i: ione impe - gno l'o-nor mi-o.
Nel-la stan-za a voi serba-ta non la
tray'd thee, All thy doubts shall be con-futed.
In your chamber, past all de-ny-ing, She, last
Vl.
f Tutti. Strings. & Cl.
pp
Count.
vi - di ad-dor-men-ta-ta? La ve-de-sti, A-mi-na el-le-ra... ma sve -
night, a-sleep was ly-ing. Yes, I own it, but when she enter'd, She was
Lisa.
f
Co - me dun-que? in qual ma-nie - ra?
How can that be? she en-ter'd sleeping?
Elvino.
f
Co - me dun-que? in qual ma-nie - ra?
How can that be? she en-ter'd sleeping?
glia - ta non v'en - trò.
Tut-ti u-di - te.
fast a-sleep, I vow.
I'll ex-plain it.
Chorus.
f
Co - me dun-que? in qual ma-nie - ra?
How can that be? she en-ter'd sleeping?
Co - me dun-que? in qual ma-nie - ra?
How can that be? she en-ter'd sleeping?
f
f Tutti.


U- dia- mo un po'
Can this be so?
U- dia- mo un po'
Can this be so?
ff
U - dia - - - mo un po'
How can this be so?
ff
U - dia - - mo un po'
How can this be
U - dia - - - mo un po'
How can this be so?
ff
U - dia - - mo un po'
How can this be so?
p
Cwunt.
V'han cer-
There are
tu - ni che dor-men - do van-no in-tor- no co-me de-sti, fa - vel-
per - sons, few their num - ber, Who will roam abroad in slumber, Wand'ring


lan - do, ri - sponden - do, co - me ven - go - no ri - chie-sti. E chia-
safe - ly, of - ten talk - ing, Naught they see when thus they're walking. And such
ma-ti son "son-nam-bu-li,, dal-l'an - dar_ e dal dor-
sleepers, call'd Som-nam-bu-lists, Are well known in ev - 'ry
pp
mir, e chia - ma-ti son "son - nam-bu-li,, dal-l'an - dar e daldor-
land. Yea, such sleepers, call'd Som - nam-bu-lists, are well known in ev-'ry
Cl. Hns. & Hssn.
Lisa.
pp
mir. E fia ve - ro? e fia pos - si - bi-le?
land. Can this be so? it scarce seems pos - si-ble!
pp
E fia ve - ro? e fia pos - si - bi-le?
Can this be so? it scarce seems pos - si-ble!
pp
E fia ve - ro? e fia pos - si - bi-le?
Can this be so? it scarce seems pos - si-ble!
pp


Count.
Elvino.
Un par mi - o non puo men - tir. No, non
As a no - ble your faith I de - mand. No, 'tis
f
fi - a: di tai pre - te - sti la ca - gio - ne ap - pien si
false, sir, but said to flout me. Vile ex - cuse to hide her
p
ve - de.
trea - son.
Count.
Scia - gu - ra - to! e tu po - tre - sti du - bi - tar del - la mia
Wretch - ed churl, thou dar'st to doubt me? Art thou blind to truth and
ff
p
Elvino (without noticing the Count)
Lisa.
Elvino.
Vie - ni, o Li - sa. An - diam. An - dia - mo.
Come, oh Li - sa. Oh come. A - way then.
fe - de?
rea - son.
f
An - dia - mo.
A - way then.
An - dia - mo.
A - way then.
Tutti
ff

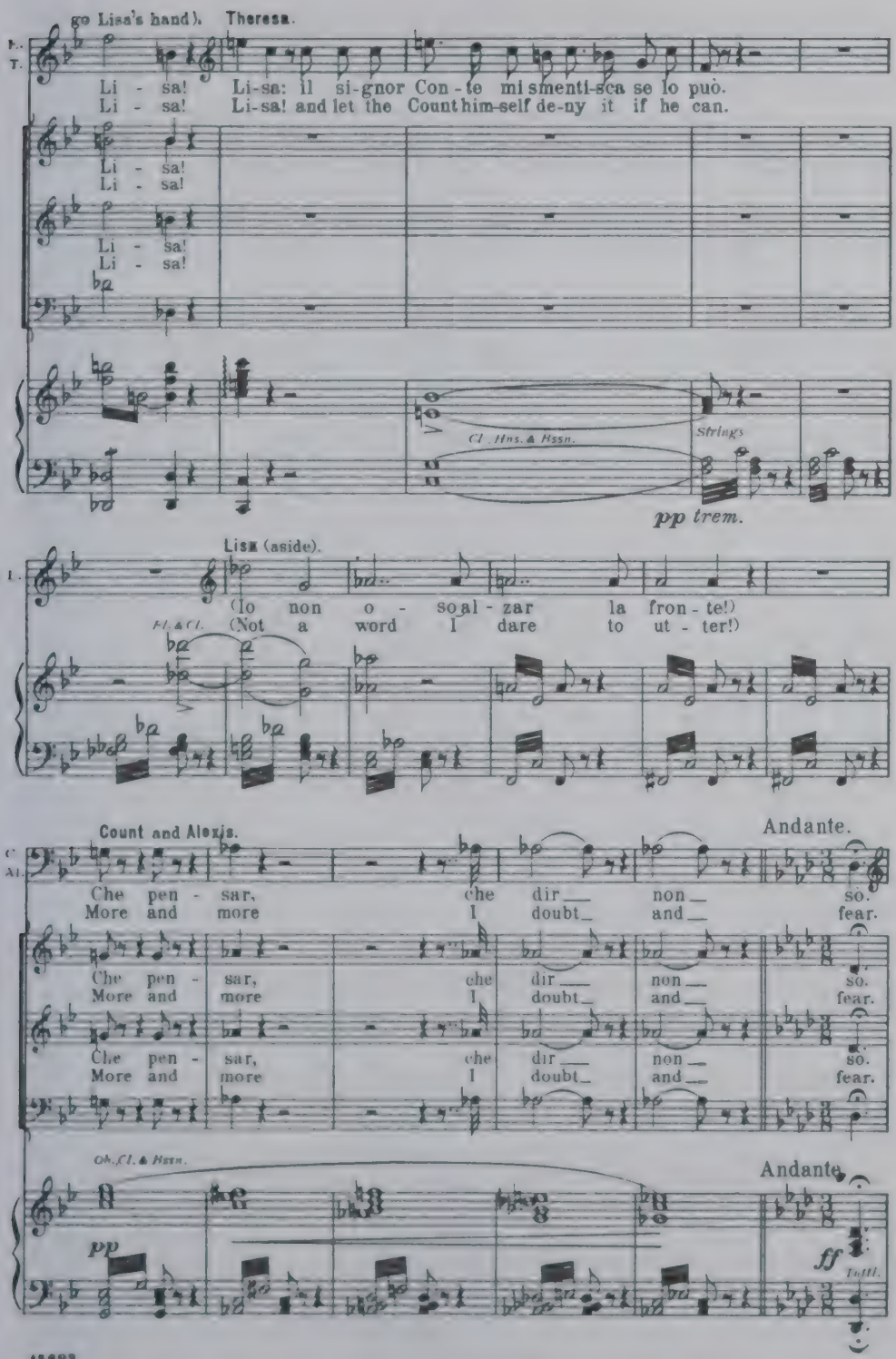
A tai fo - le non credia - mo, no, non cre-
I - dle tale this to be-guile us, said to be-
A tai fo - le non credia - mo, no, non cre-
I - dle tale this to be-guile us, said to be-
f
dia - mo. Un che dor - me e che cam-mi - na! No, non è, non si può
guile us, One who wan - ders and talks while sleep - ing! No, in - deed, it can't be
dia - mo. Un che dor - me e che cam-mi - na! No, non è, non si può
guile us, One who wan - ders and talks while sleep - ing! No, in - deed, it can't be
p
dar, un che dor - me e che cam-mi - na! no, non è, non si può
true, one who wan - ders and talks while sleep - ing! no, in - deed, it can't be
dar, un che dor - me e che cam-mi - na! no, non è, non si può
true, one who wan - ders and talks while sleep - ing! no, in - deed, it can't be
cresc.

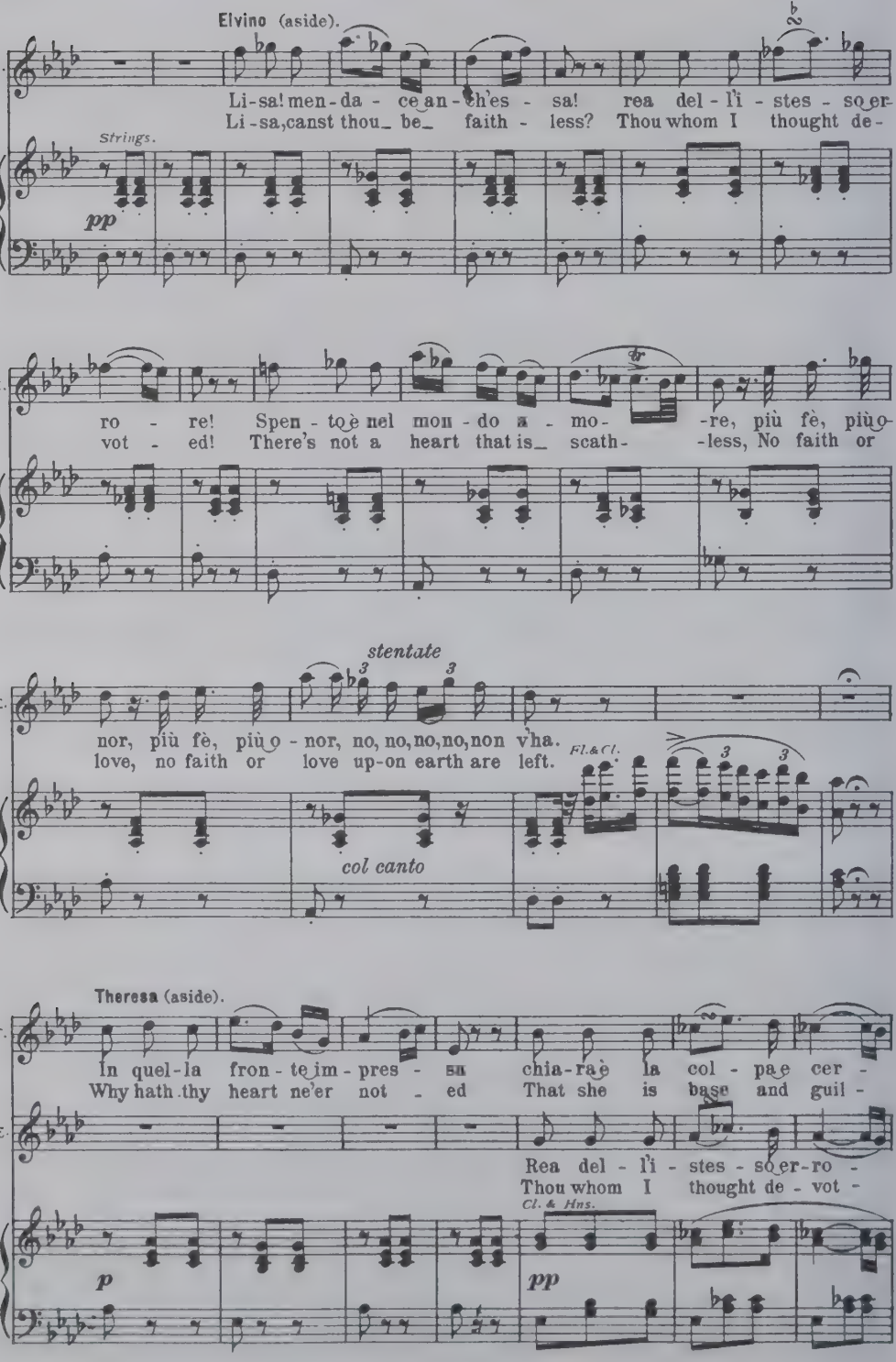

Allegro assai moderato.
Theresa.
(pointing to the mill)
T.
Pia - no, a - mi - ci: non gri - da - te; dor me al - fin la stan - ca A -
Friends, speak low - er, hush your voic - es; Af - ter hours of bit - ter
dar,
true,
no!
no!
dar,
true,
no!
no!
Allegro assai moderato.
Strings.
f
p
T.
mi - na: Ne ha bi - so - gno, po - ve - ri - na, do - po tan - to la - grimar, ne ha bi -
weeping, My A - mi - na at last is sleeping, Ah, for - bear to break her rest! Poor A -
L.
Lisa. sotto voce
Sì, taccia - mo.
Yes, be si - lent.
F.
Elvino.
Ah! sì, tac -
Nor break her
sotto voce
Sì, taccia - mo, ah! sì, tac -
Yes, be si - lent, nor break her
Ah! sì, tac -
Nor break her
Sì, tac -
Let her
Wind.

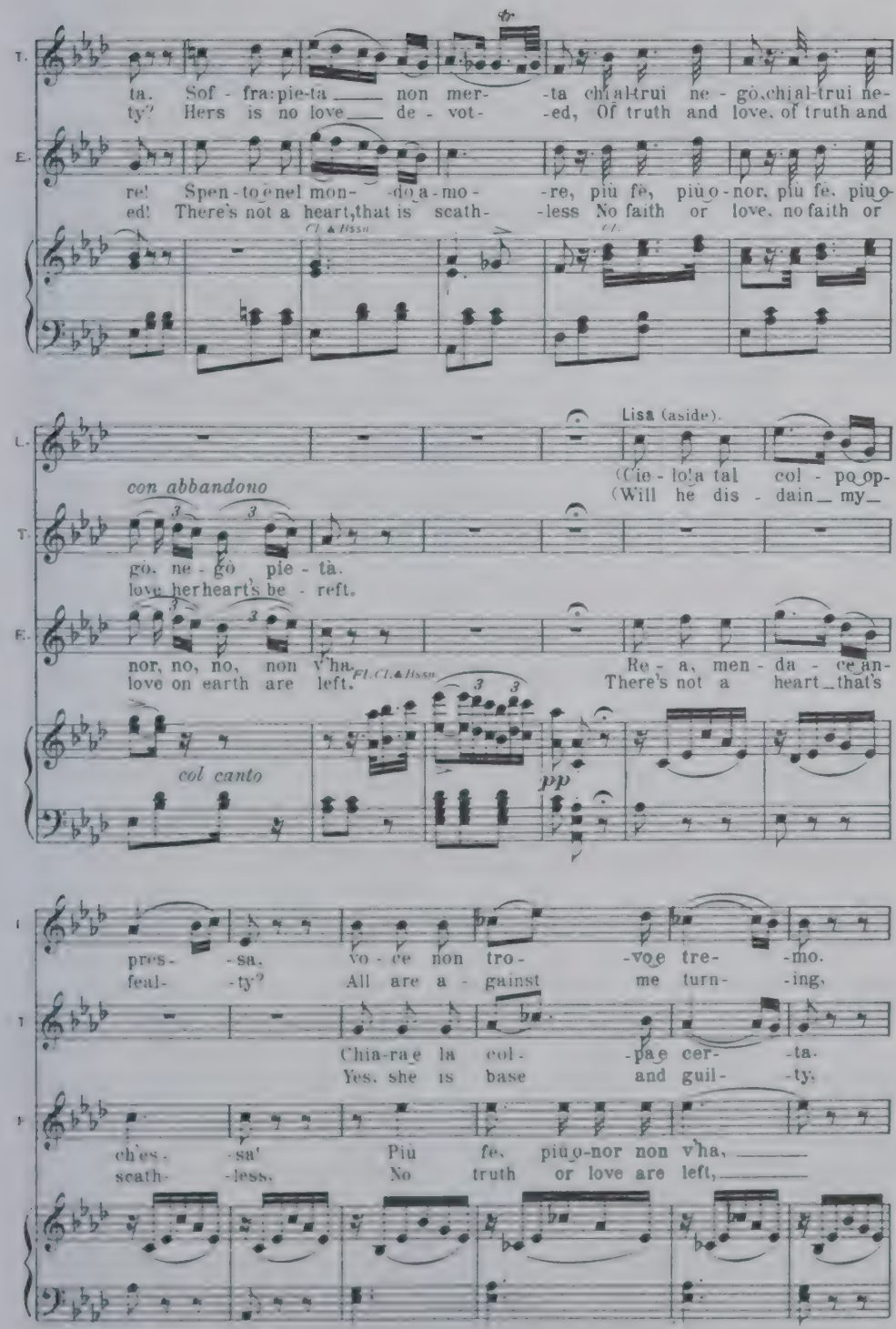
T.
so - gno, po-ve-ri-na, do-po tan - to la - gri - mar.
mi - na, she is sleeping, ah, for-bear to break her rest.
L.
Taccia - mo, taccia -
Be si - lent, be si -
E.
ciam.
rest.
Taccia - mo, taccia -
Be si - lent, be si -
ciam.
rest.
Taccia - mo, taccia -
Be si - lent be si -
ciam.
rest.
Taccia - mo, taccia -
Be si - lent be si -
Wind.
pp
Poco più mosso.
T.
Li - sa! El-
Li - sa! El-
L.
p
mo.
lent.
E.
mo.
lent.
mo.
lent.
mo.
lent.
Poco più mosso.
p

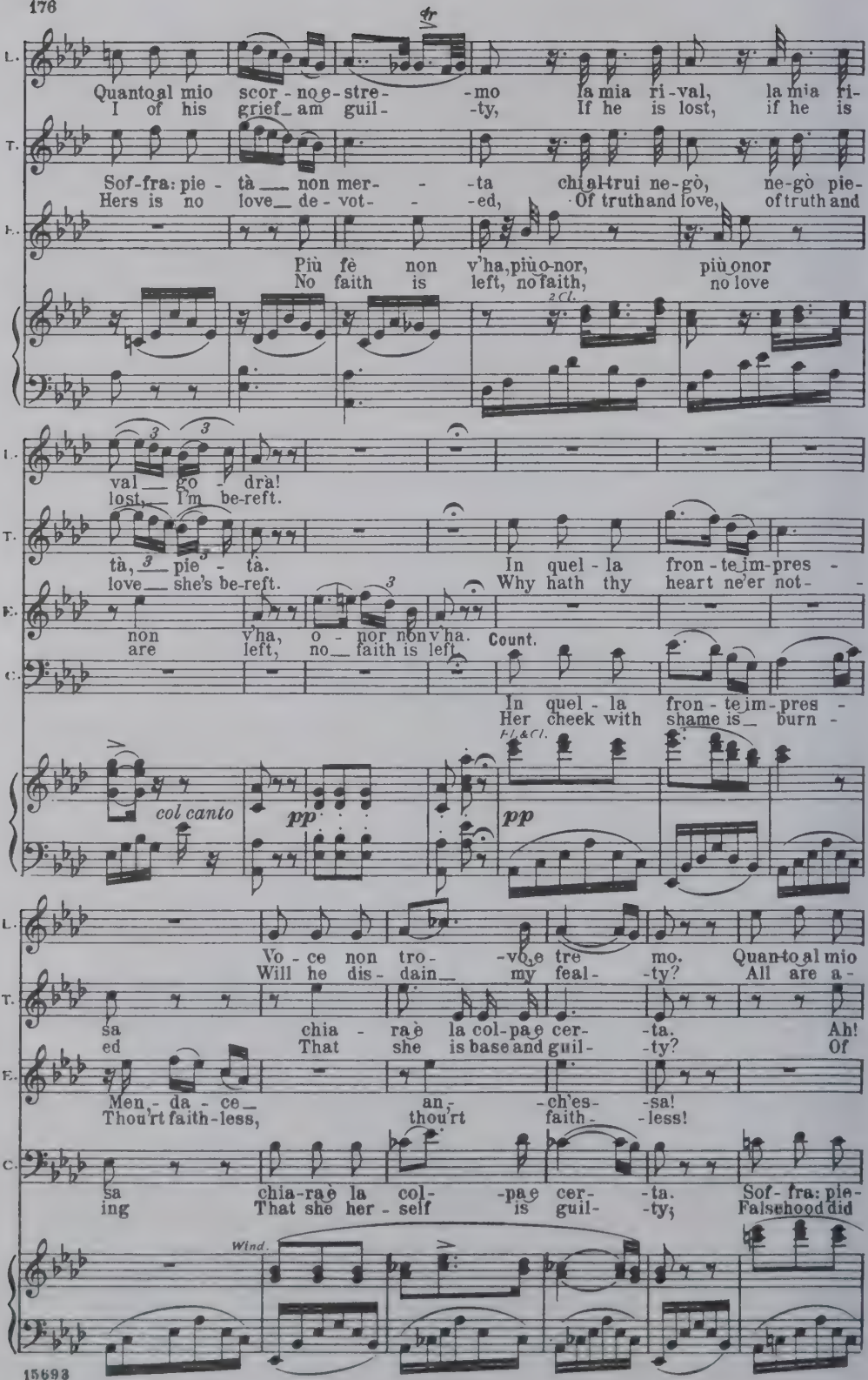
vi - no! che veggio? Do-ve an-da-te in questa
vi - no! What is this? Why thus arm in arm to-
Lisa. Theresa.
gui - sa? A sposar - ci. Voi! gran Di - o! È la
geth - er? To be mar - ried_ You! oh heav - en! to be
cresc
Elvino. Lisa.
spo-sa... è Li - sa? È Li - sa. Sì, e lo
married to Li - sa? Yes, Li - sa. Yes, why not
mer-to; io non fui col - ta so - la ma - i, di not-te in - vol - ta,
Li sa? I ne'er was found a-lone and sleeping, at midnight, pro-found-ly,
Strngs. Viola sustain.
nè tro-va-ta io fui rin-chiu - sa nel-la stan-za di un si - gnor.
None can say they ev - er found me in the cham-ber of a lord.
Theresa. ff con tutta forza
Men - - zo-
False and
ff

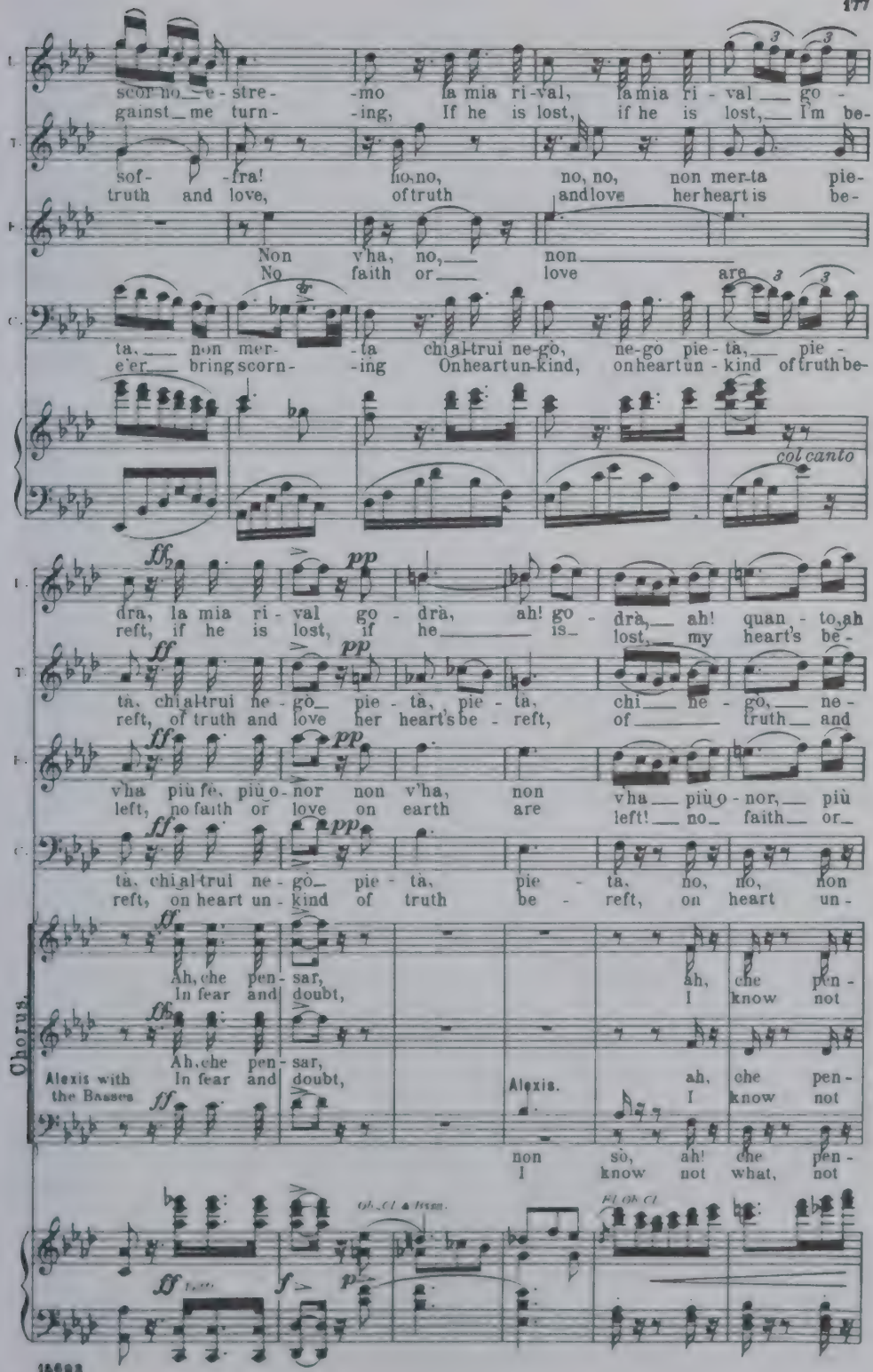
(she takes
T.
gne-ra! a que-sta ac-cu - sa più non fre - no il mio fu-ror! Questo
heartless! no more I'll spare thee Here I crush thee with a word. See this
p
'Cello.
Lisa's veil from her bosom and shows it).
Elvino.
T.
vel fù rin-ve-nu-to nel-la stan - za del si - gno-re. Di chiè
veil, 'twas I that found it In the Count Ro-dol - pho's chamber. Who has
Di chiè
Who has
Di chiè
Who has
Wind & Strings.
f Tutti.
p
ff Tutti.
Theresa.
Elvino (letting
E.
T.
ma - i? chi l'ha per-du - to? Ve lo di-ca il suo ros - so - re!
lost it? to whom be - longs it? Read the an-swer in her blush - es!
ma - i? chi l'ha per - du - to?
lost it? to whom be longs it?
ma - i? chi l'ha per - du - to?
lost it? to whom be longs it?
pp
ff

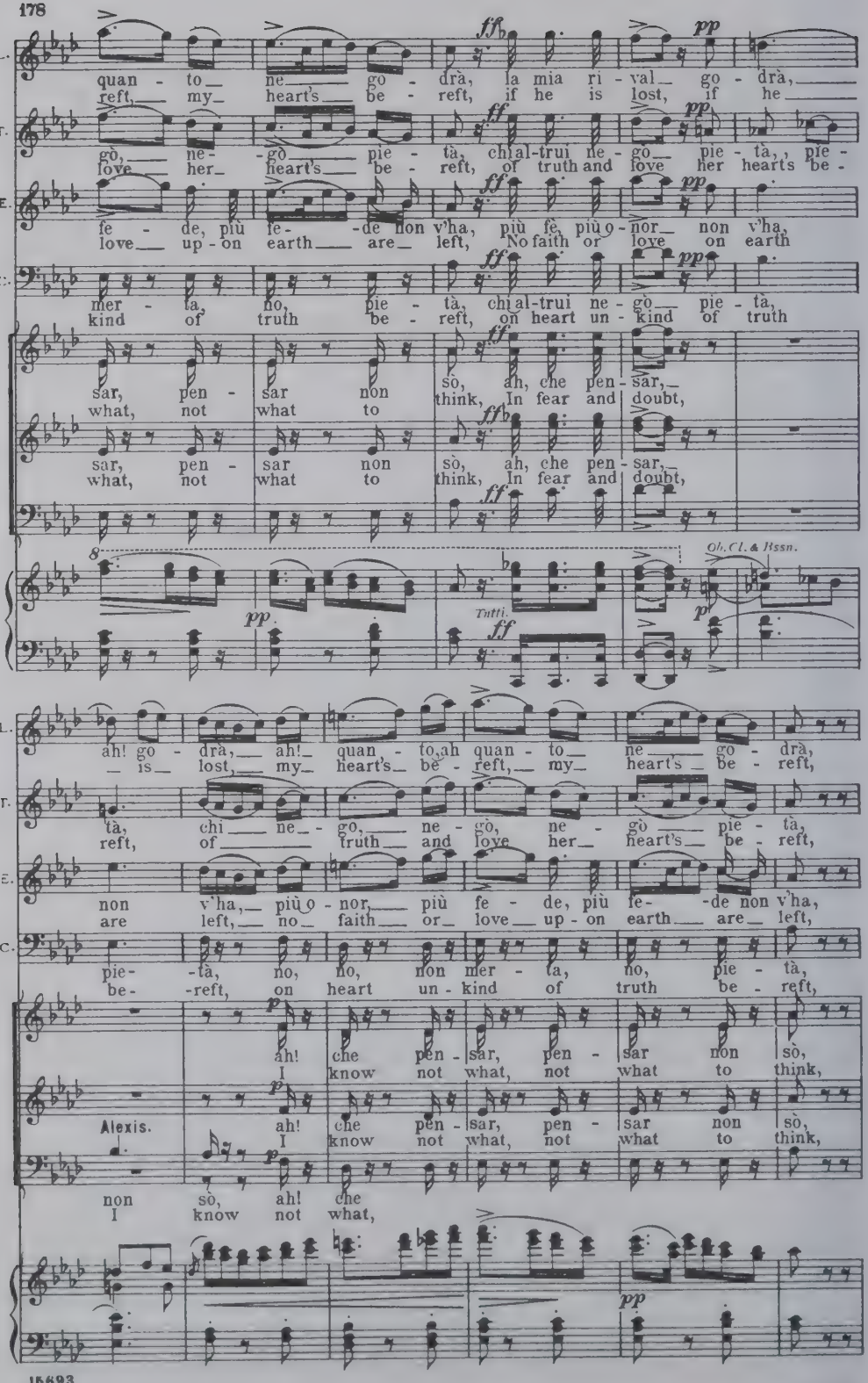

go Lisa's hand). Theresa.
Li - sa! Li-sa: il si-gnor Con-te mi smenti-sca se lo può.
Li - sa! Li-sa! and let the Count him-self de-ny it if he can.
Li - sa!
Li - sa!
Li - sa!
Li - sa!
Cl., Hns. & Bssn.
Strings
pp trem.
Lisa (aside).
(Io non o - so al - zar la fron - te!)
(Not a word I dare to ut - ter!)
Fl. & Cl.
Count and Alexis.
Andante.
Che pen - sar, che dir non so.
More and more I doubt and fear.
Che pen - sar, che dir non so.
More and more I doubt and fear.
Che pen - sar, che dir non so.
More and more I doubt and fear.
Ob., Cl. & Bssn.
Andante.
pp
ff
Tutti.

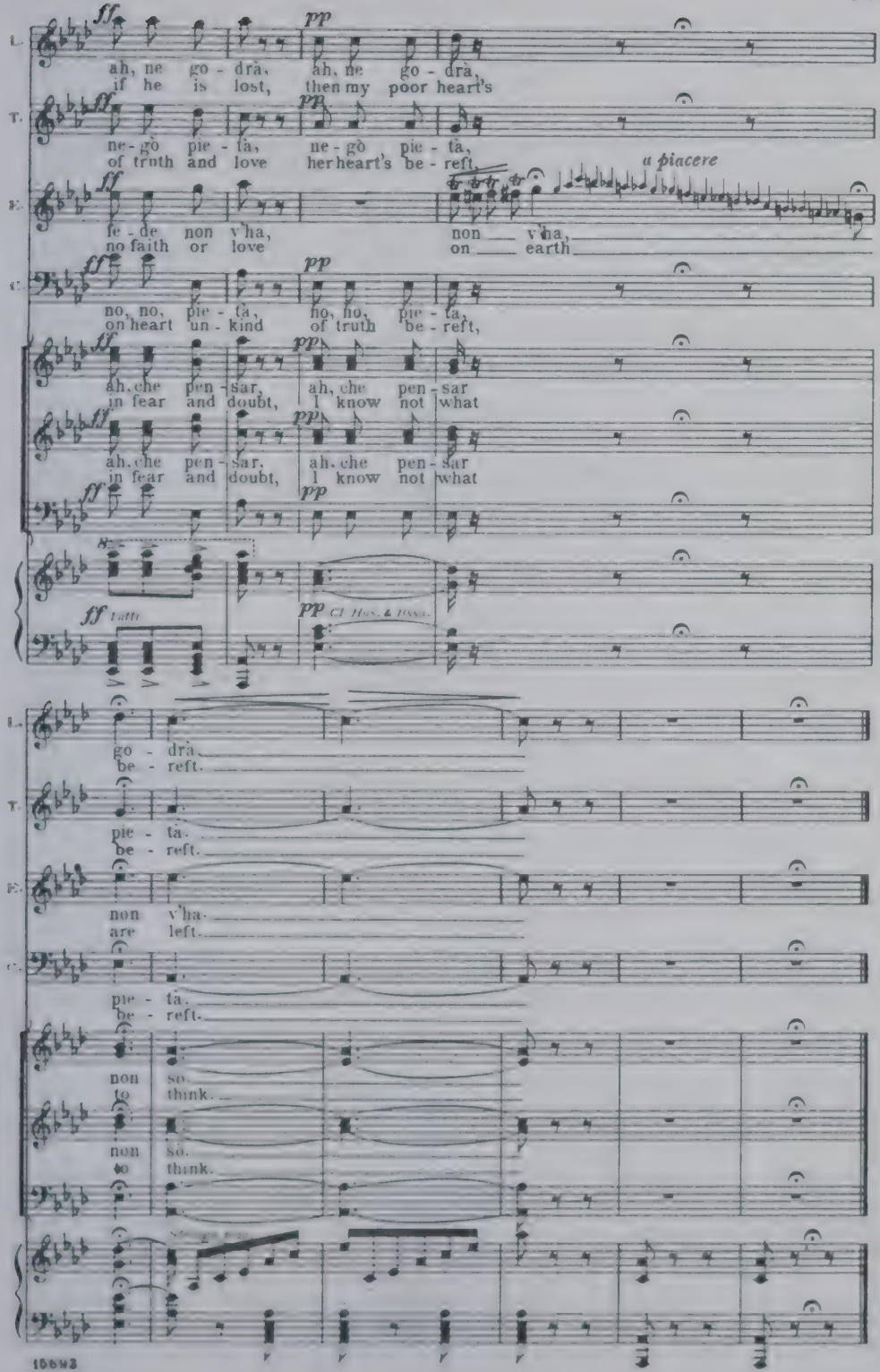

Elvino (aside).
E.
Li-sa! men-da-ce an-ch'es-sa! rea del-l'i-stes-so er-
Li-sa, canst thou be faith-less? Thou whom I thought de-
Strings.
pp
ro-re! Spen-to è nel mon-do a-mo-re, più fè, più o-
vot-ed! There's not a heart that is scath-less, No faith or
stentate
nor, più fè, più o-nor, no, no, no, no, non v'ha.
love, no faith or love up-on earth are left.
Fl. & Cl.
col canto
Theresa (aside).
T.
In quel-la fron-te im-pres-sa chia-ra è la col-pa e cer-
Why hath thy heart ne'er not-ed That she is base and guil-
E.
Rea del-l'i-stes-so er-ro-
Thou whom I thought de-vot-
Cl. & Hns.
p
pp


T.
ta. Sof - fra: pie-ta non mer- -ta chi al-trui ne - gò, chi al-trui ne-
ty? Hers is no love de - vot- -ed, Of truth and love, of truth and
B.
re! Spen-to è nel mon- -do a-mo- -re, più fè, più o-nor, più fe, più o-
ed! There's not a heart that is scath- -less No faith or love, no faith or
Cl. & Ilssa
Cl.
Lisa (aside).
(Cie - lo! a tal col - po op-
(Will he dis - dain my
con abbandono
T.
gò, ne - gò pie - tà.
love her heart's be - reft.
B.
nor, no, no, non v'ha
love on earth are left.
Fl. Cl. & Ilssa
Re - a, men - da - ce an-
There's not a heart that's
col canto
pp
T.
pres- -sa. Vo - ce non tro- -vo e tre- -mo.
feal- -ty? All are a - gainst me turn- -ing,
Chia-ra e la col- -pa e cer- -ta.
Yes, she is base and guil- -ty,
B.
ch'es- -sa' Più fe, più o-nor non v'ha,
scath- -less, No truth or love are left,


tr
L.
Quanto al mio scor - no e - stre - - mo la mia ri - val, la mia ri-
I of his grief am guil - - ty, If he is lost, if he is
T.
Sof - fra: pie - tà non mer - - - ta chi al trui ne - gò, ne - gò pie-
Hers is no love de - vot - - - ed, Of truth and love, of truth and
B.
Più fè non v'ha, più o - nor, più onor
No faith is left, no faith, no love
2 Cl.
val go - drà!
lost, I'm be-reft.
T.
tà, pie - tà.
love she's be-reft.
In quel - la fron - te im - pres -
Why hath thy heart ne'er not -
B.
non v'ha, o - nor non v'ha.
are left, no faith is left.
Count.
C.
In quel - la fron - te im - pres -
Her cheek with shame is burn -
F.L. & Cl.
col canto
pp
pp
L.
Vo - ce non tro - - vo, e tre mo. Quanto al mio
Will he dis - dain my feal - - ty? All are a -
T.
sa chia - ra è la col - pa e cer - - ta. Ah!
ed That she is base and guil - - ty? Of
B.
Men - da - ce an - - ch'es - sa!
Thou'rt faith-less, thou'rt faith - - less!
C.
sa chia-ra è la col - pa e cer - - ta. Sof - fra: pie-
ing That she her - self is guil - - ty; Falsehood did
Wind.


scor no e stre - mo la mia ri-val, la mia ri - val go -
gainst me turn - ing, If he is lost, if he is lost, I'm be-
sof - fra! no, no, no, no, non mer-ta pie-
truth and love, of truth and love her heart is be-
Non v'ha, no, non
No faith or love are
ta, non mer - ta chi al-trui ne-go, ne-go pie-ta, pie -
e'er bring scorn - ing On heart un-kind, on heart un - kind of truth be-
col canto
dra, la mia ri - val go - drà, ah! go - drà, ah! quan - to, ah
reft, if he is lost, if he is lost, my heart's be -
ta, chi al-trui ne - gò pie - tà, pie - tà, chi ne - gò, ne -
reft, of truth and love her heart's be - reft, of truth and
v'ha più fè, più o - nor non v'ha, non v'ha più o - nor, più
left, no faith or love on earth are left! no faith or -
ta, chi al-trui ne - gò pie - tà, pie - tà, no, no, non
reft, on heart un - kind of truth be - reft, on heart un -
Chorus.
Ah, che pen - sar, ah, che pen -
In fear and doubt, I know not
Ah, che pen - sar,
Alexis with the Basses
In fear and doubt,
Alexis.
ah, che pen -
I know not
non so, ah! che pen -
I know not what, not
Ob. Cl. & Bsns.
Fl. Ob. Cl.
15693


L.
quan - to ne go - drà, la mia ri - val go - drà,
reft, my heart's be - reft, if he is lost, if he
T.
gò, ne - gò pie - tà, chi al-trui ne - gò pie - tà, pie -
love her heart's be - reft, of truth and love her hearts be -
B.
fe - de, più fe - de non v'ha, più fe, più 9 - nor non v'ha,
love up - on earth are left, No faith or love on earth
C.
mer - ta, no, pie - tà, chi al-trui ne - gò pie - tà,
kind of truth be - reft, on heart un - kind of truth
sar, pen - sar non so, ah, che pen - sar,
what, not what to think, In fear and doubt,
sar, pen - sar non so, ah, che pen - sar,
what, not what to think, In fear and doubt,
Ob. Cl. & Bssn.
Tutti.
ah! go - drà, ah! quan - to ah quan - to ne go - drà,
is lost, my heart's be - reft, my heart's be - reft,
tà, chi ne - go, ne - gò, ne - gò pie - tà,
reft, of truth and love her heart's be - reft,
non v'ha, più 9 - nor, più fe - de, più fe - de non v'ha,
are left, no faith or love up - on earth are left,
pie - tà, no, no, non mer - ta, no, pie - tà,
be - reft, on heart un - kind of truth be - reft,
ah! che pen - sar, pen - sar non sò,
I know not what, not what to think,
Alexis.
ah! che pen - sar, pen - sar non sò,
I know not what, not what to think,
non sò, ah! che
I know not what,


ah, ne go - drà, ah, ne go - drà,
if he is lost, then my poor heart's
ne - gò pie - tà, ne - gò pie - tà,
of truth and love her heart's be - reft.
a piacere
fe - de non v'ha, non ___ v'ha,
no faith or love on ___ earth
no, no, pie - tà, no, no, pie - tà,
on heart un - kind of truth be - reft,
ah, che pen - sar, ah, che pen - sar
in fear and doubt, I know not what
ah, che pen - sar, ah, che pen - sar
in fear and doubt, I know not what
ff tutti
pp Cl. Hns. & Bsns.
go - drà
be - reft.
pie - tà
be - reft.
non v'ha
are left.
pie - tà
be - reft.
non so
to think.
non so
to think.

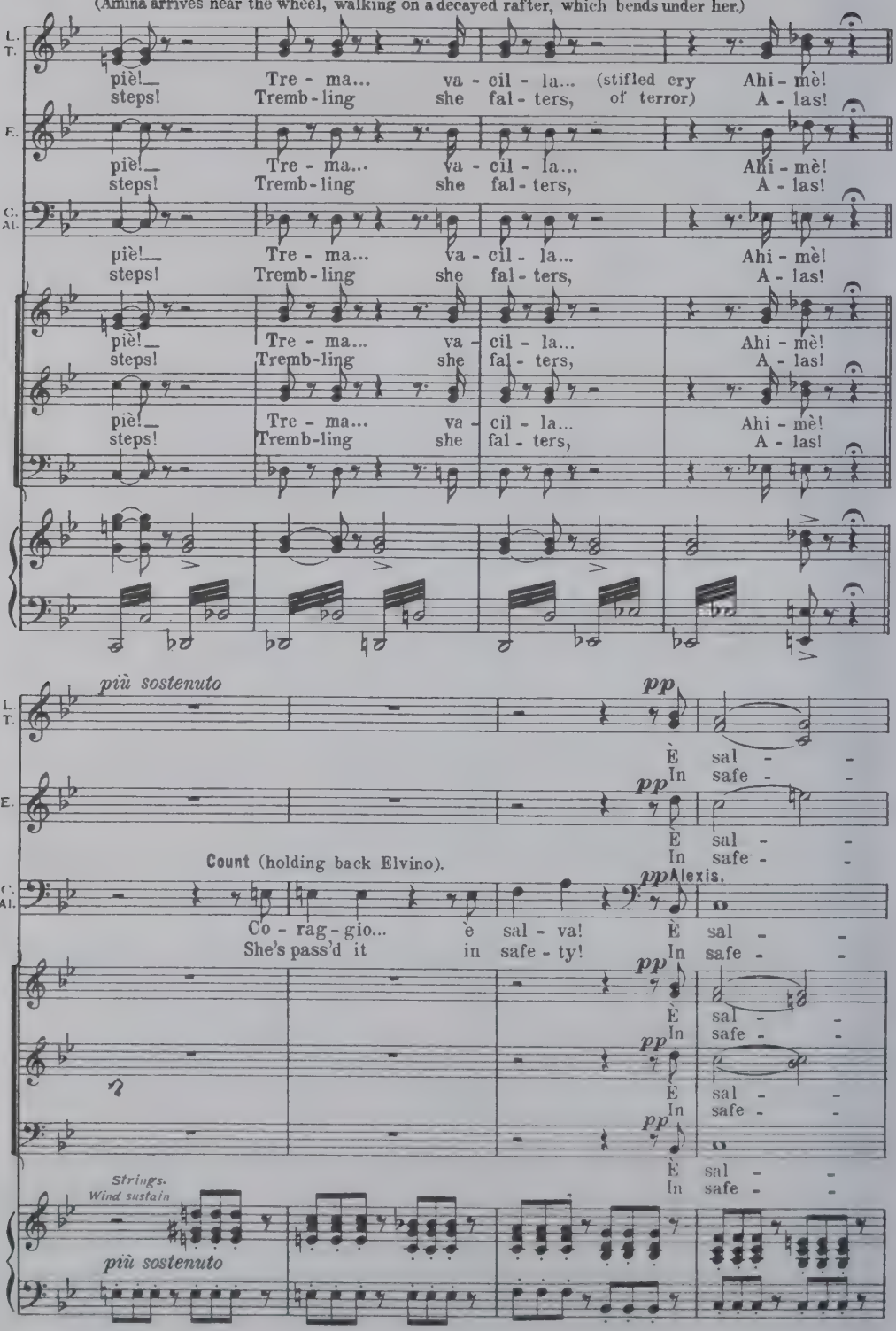
№ 14. "Ah! non credea mirarti.,,

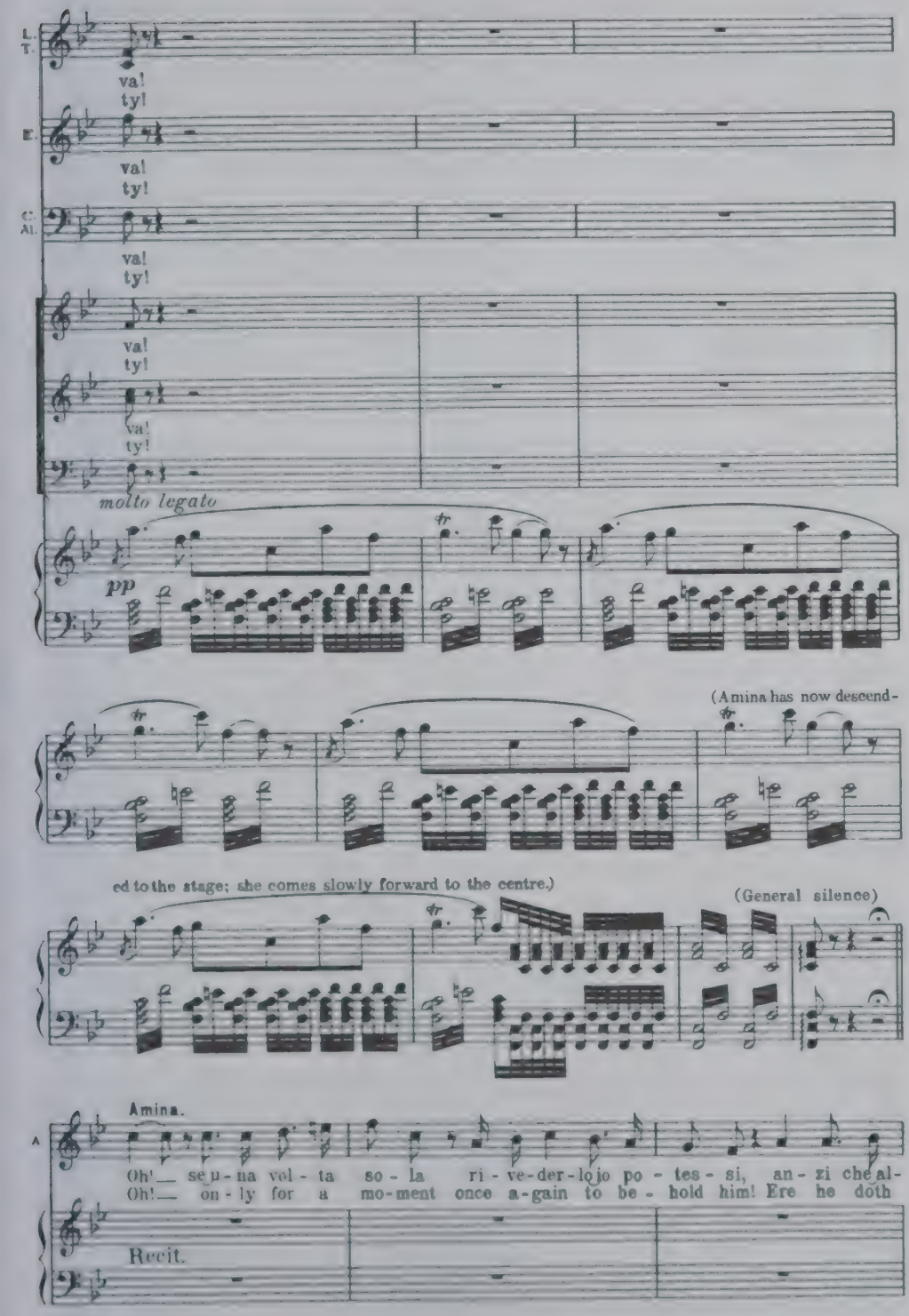
Scena and Aria.

Elvino.
Si - gnor! che cre - der deg - gio? El - la pur mi tra -
My lord! can I trust none, then? if she too hath been
p
ff Tutti.
Count.
dì! Quel ch'io ne pen-si mani - fe-star non vo'! Sol ti ri-pe - to, sol ti so -
false! More than I've told thee I will not now di-vulge. Once more I say it, and will main-
Strings.
f
stegno, che in-no-cen-te è A-mi - na, che la stessa vir - tù of-fen - di in es - sa.
tain it, that A-mina is stain-less, that you do cru-el wrong to doubt her vir-tue.
f
f
Count (speaking under his breath).
Elvino.
Moderato.
Chi fin che il pro - vi? Chi? mi - ra! el - la
How can I prove that? How? Look yon-der! proof thou
pp

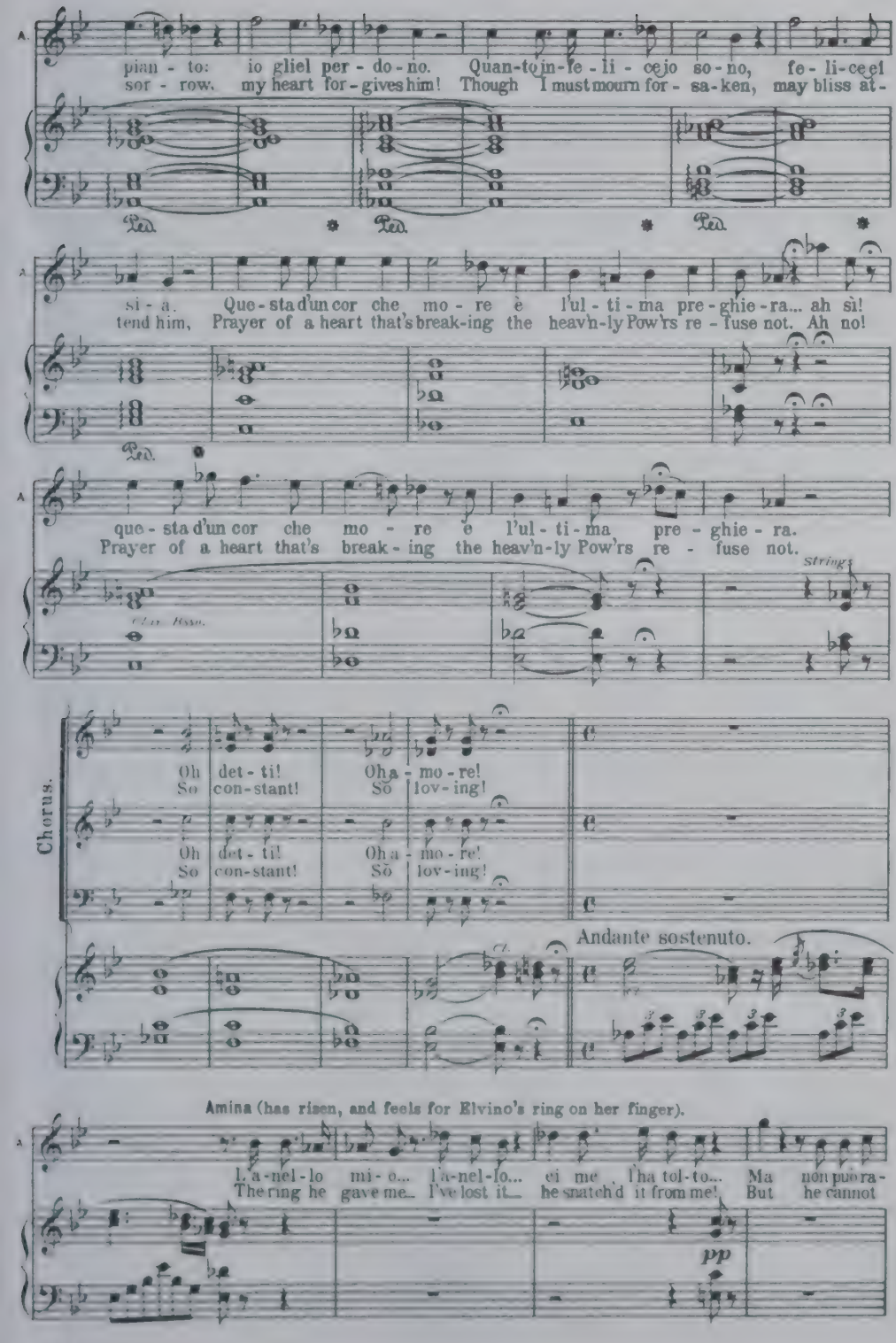
(Amina is seen coming out from a window of the mill. She walks along the edge of the roof; beneath her the revolving millwheel threatens to crush her, should she take a false step. All turn towards her in great fear. Elvino is held back by the Count.)

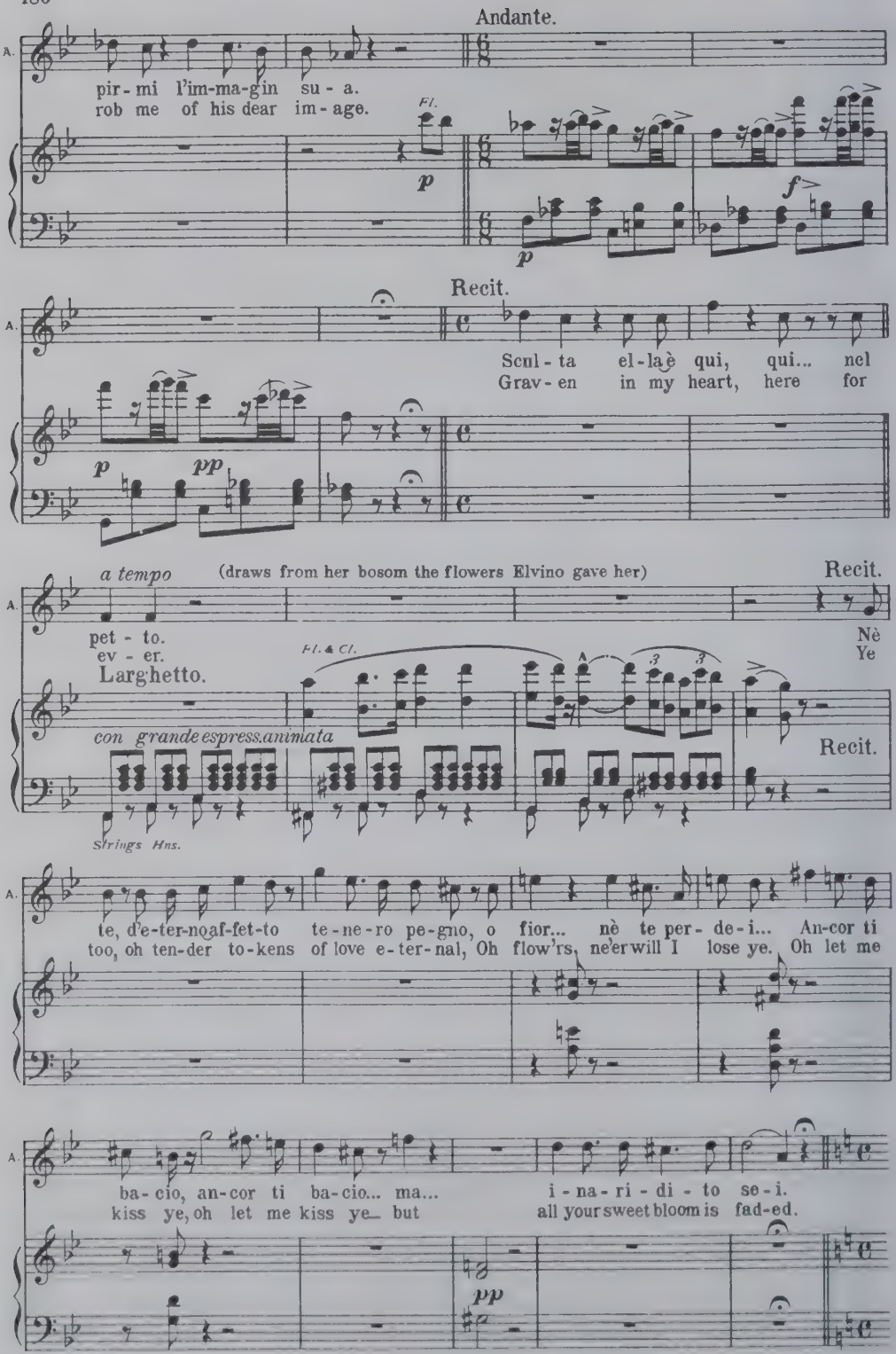
(All, astounded, utter a stifled cry.)
Theresa (in a voice stifled by emotion).
Elvino (held back by the Count).
C. T. E.
stes-sa. Si-len-zio: un sol pas-so, un sol gri-do .lucci-de. Oh fi-glia! Oh Amina!
shalt have! Be si-lent; for a foot-step or a sound might betray her. My daughter! Oh Amina!
Lisa and Theresa with the Sopranos.
Chorus.
Ah!
Ah!
Elvino with the Tenors.
Ah!
Ah!
Alexis with the Basses.
pp
(Amina now sets foot on the wooden bridge.)
(All kneel except the Count, and sing with repressed voices till Amina wakes.)
Andante sostenuto.
Lisa and Theresa.
L. T.
p
Bon - tà di - vi - na, gui - da l'er-ran - te
Heav'n - ly com - pas - sion, guide her un-con-scious
Elvino.
E.
p
Bon - tà di - vi - na, gui - da l'er-ran - te
Heav'n - ly com - pas - sion, guide her un-con-scious
Count and Alexis.
C. Al.
p
Bon - tà di - vi - na, gui - da l'er-ran - te
Heav'n - ly com - pas - sion, guide her un-con-scious
(looking on with intense anxiety.)
sotto voce
Scen-de! Mark her!
sotto voce
Scen-de! Mark her!
sotto voce
p
Bon - tà di - vi - na, gui - da l'er-ran - te
Heav'n - ly com - pas - sion, guide her un-con-scious
p
Bon - tà di - vi - na, gui - da l'er-ran - te
Heav'n - ly com - pas - sion, guide her un-con-scious
p
Andante sostenuto.
trem.
ppp

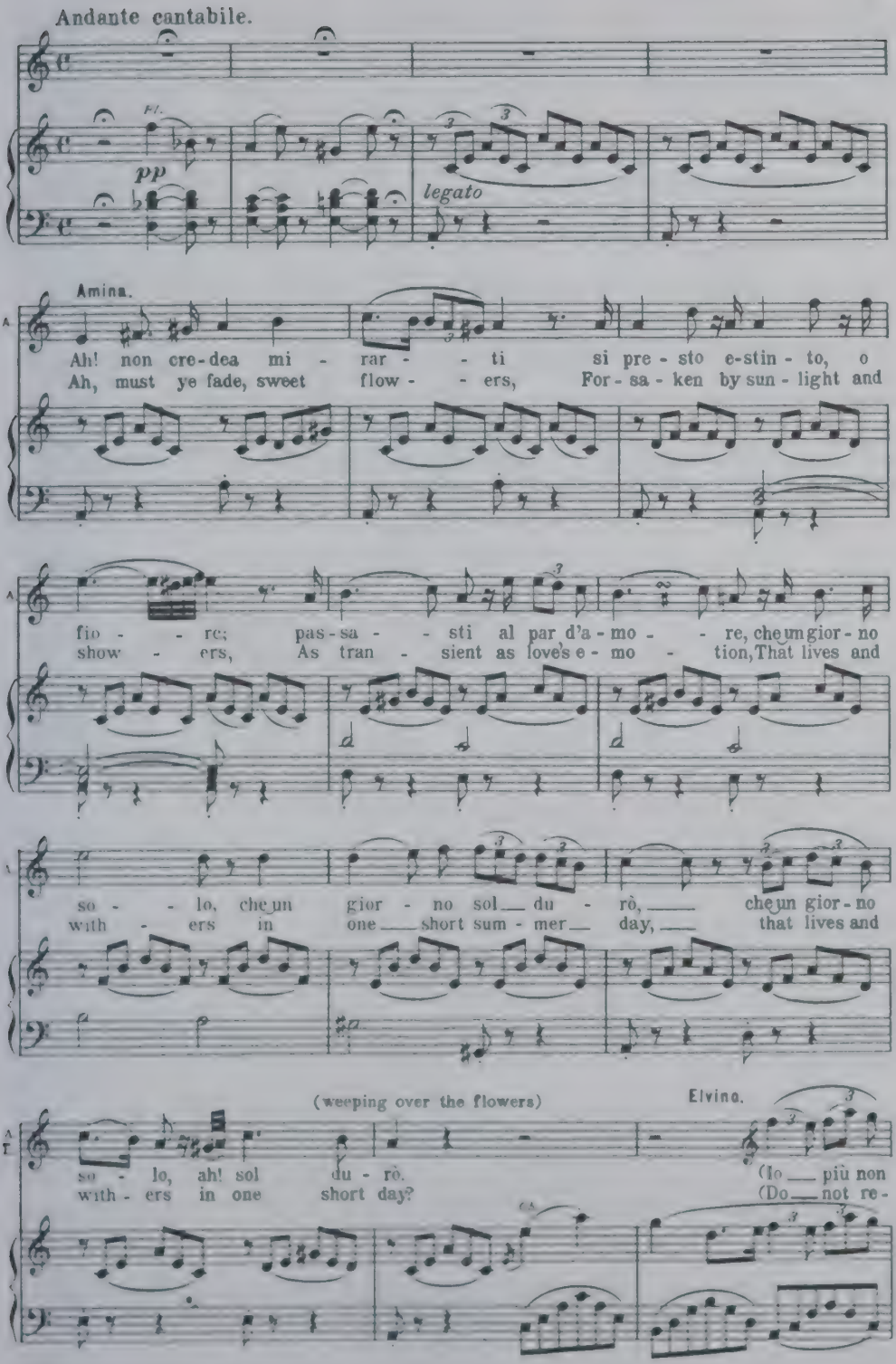

(Amina arrives near the wheel, walking on a decayed rafter, which bends under her.)
L. T.
piè! Tre - ma... va - cil - la... (stifled cry Ahi - mè!
steps! Tremb - ling she fal - ters, of terror) A - las!
F.
piè! Tre - ma... va - cil - la... Ahi - mè!
steps! Tremb - ling she fal - ters, A - las!
C. Al.
piè! Tre - ma... va - cil - la... Ahi - mè!
steps! Tremb - ling she fal - ters, A - las!
più sostenuto
pp
È sal - -
In safe - -
Count (holding back Elvino).
Alexis.
Co - rag - gio... è sal - va! È sal - -
She's pass'd it in safe - ty! In safe - -
Strings.
Wind sustain
più sostenuto

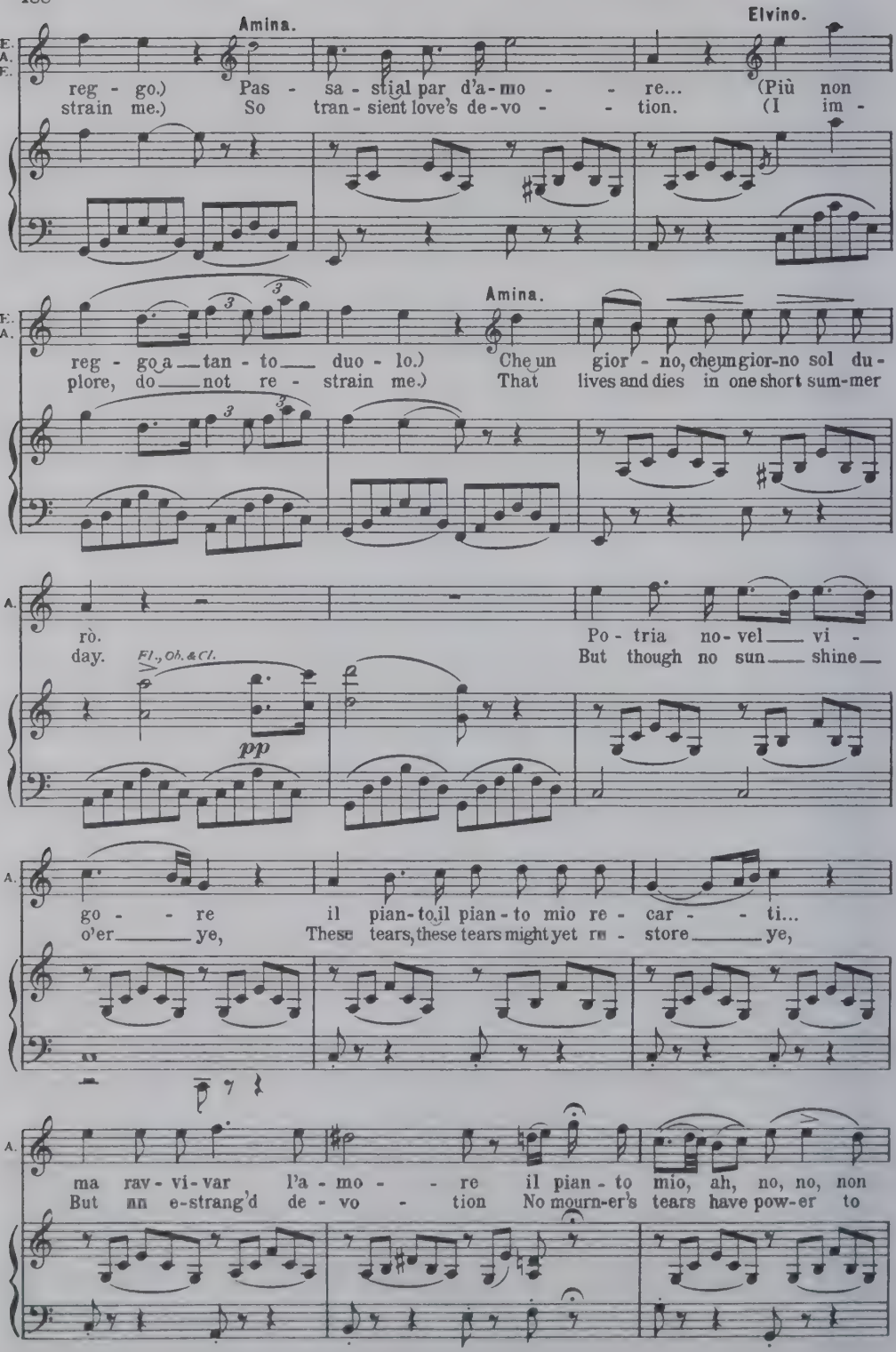

va!
ty!
molto legato
pp
(Amina has now descend-
ed to the stage; she comes slowly forward to the centre.)
(General silence)
Amina.
Oh! — se u - na vol - ta so - la ri - ve-der-lo jo po - tes - si, an - zi che al-
Oh! — on - ly for a mo-ment once a-gain to be - hold him! Ere he doth
Recit.

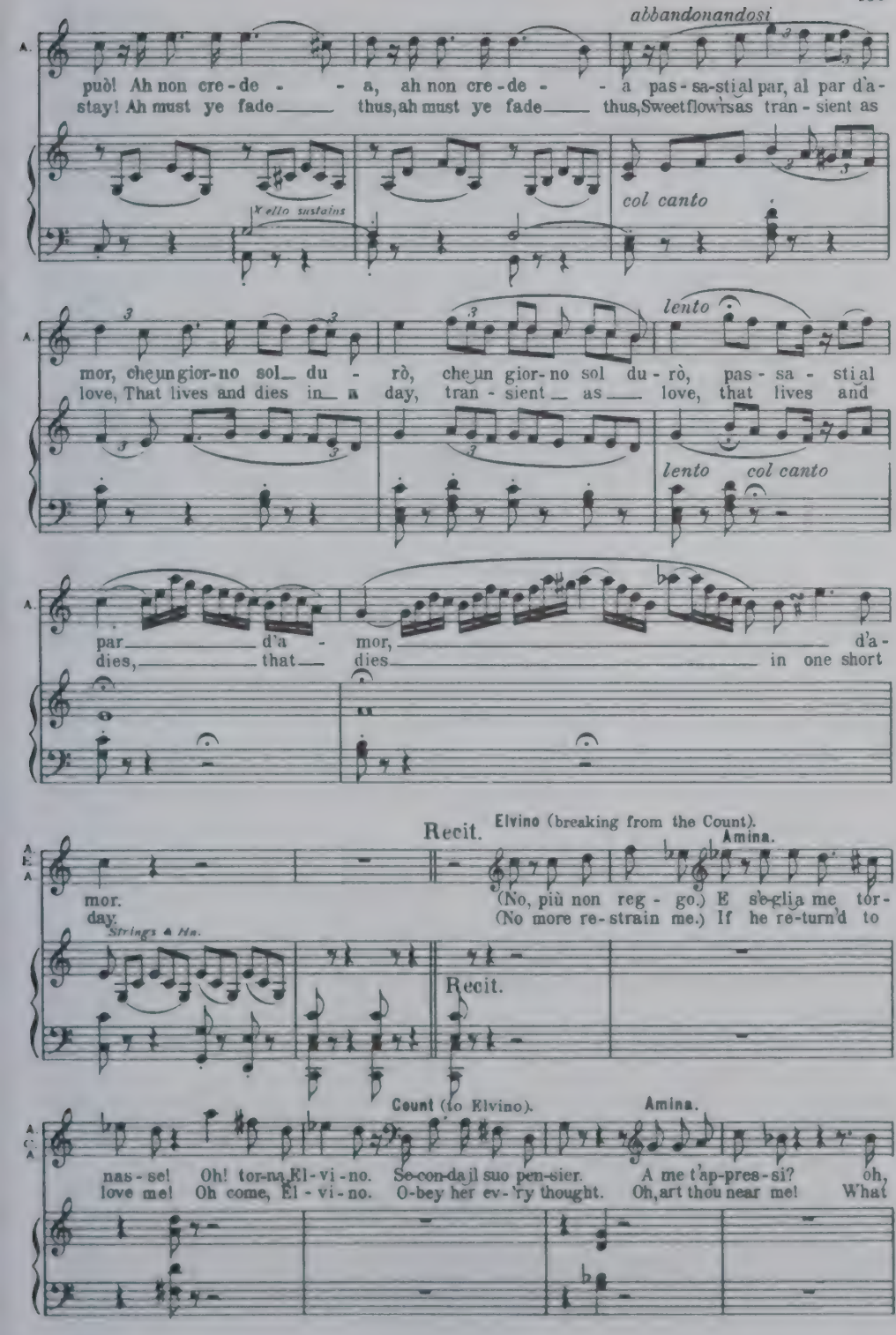
Count (to Elvino). Theresa.
A. C. T.
l'a - ra al - tra spo - sa ei gui - das - se! O - di? A te pen - sa, par - la di
lead her as his bride to the al - tar! Hear'st thou? She is think - ing on - ly of
Amina.
Allegro moderato
T. A.
te. Va - na spe - ran - za!..
thee. Vain, vain my long - ing!
Io sen - to suo - nar la sa - cra squil - la..
The chime of the bells methinks is sound - ing.
pp
p
assai.
A.
Cl.
Al tem - pio ei mo - ve...
To church all are hastening.
A.
Ah! I ho per - du - - to...
Oh, I have lost him!
e
And
Fl. & Cl.
A. E.
Elvino. lento
Amina (falling on her knees).
pur...
why?
rea non son i - o.
I have not wrong'd thee.
Te - ne - ro cor!
Oh ten - der heart!
Gran
Great
Di - o, non mi - rar il mio
heav - en! oh re - gard not my
Chorus.
Te - ne - ro cor!
Oh ten - der heart!
Te - ne - ro cor!
Oh ten - der heart!
Count and Alexis with the Basses.
lento
Cl. Hns. Bssn.
Recit.

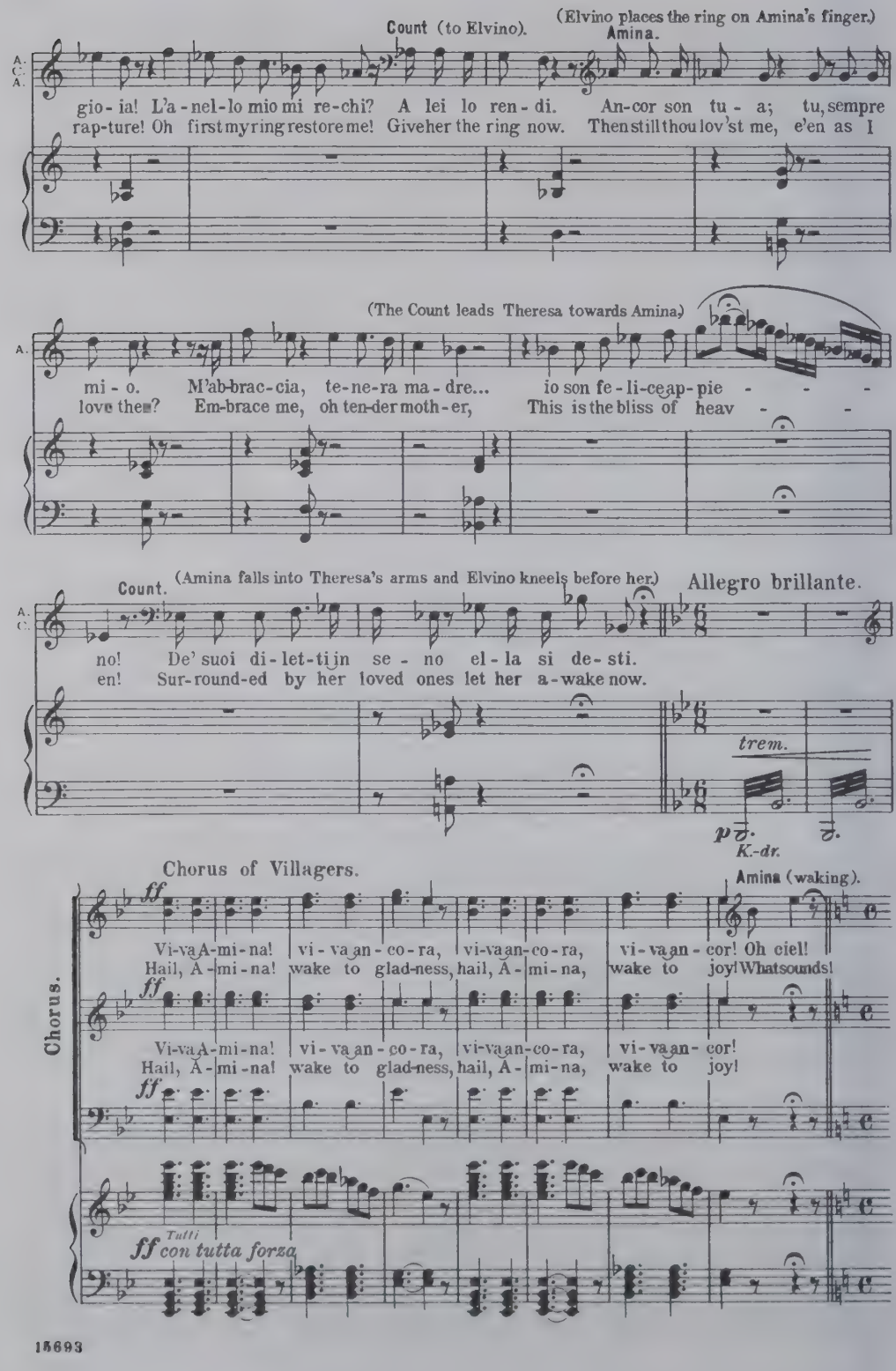

A.
pian - to: io gliel per - do - no. Quan-to in-fe - li - cejo so - no, fe - li - ce el
sor - row, my heart for-gives him! Though I must mourn for - sa-ken, may bliss at -
Ped. * Ped. * Ped. *
si - a. Que-sta d'un cor che mo - re è l'ul - ti - ma pre-ghie-ra... ah sì!
tend him, Prayer of a heart that's break-ing the heav'n-ly Pow'rs re - fuse not. Ah no!
Ped. *
que - sta d'un cor che mo - re è l'ul - ti - ma pre - ghie - ra.
Prayer of a heart that's break - ing the heav'n-ly Pow'rs re - fuse not.
Clar. Bssn.
Strings
Chorus.
Oh det - ti! Oh a - mo - re!
So con-stant! So lov-ing!
Oh det - ti! Oh a - mo - re!
So con-stant! So lov-ing!
Andante sostenuto.
Amina (has risen, and feels for Elvino's ring on her finger).
A.
L'a-nel-lo mi - o... l'a-nel-lo... ei me l'ha tol-to... Ma non può ra -
The ring he gave me... I've lost it... he snatch'd it from me! But he cannot
pp


Andante.
A.
pir - mi l'im-ma-gin su - a.
rob me of his dear im - age.
Fl.
p
f
p
Recit.
A.
Scul - ta el - la è qui, qui... nel
Grav - en in my heart, here for
p
pp
a tempo
(draws from her bosom the flowers Elvino gave her)
Recit.
A.
pet - to.
ev - er.
Nè
Ye
Larghetto.
Fl. & Cl.
con grande espress. animata
Recit.
Strings Hns.
A.
te, d'e-ter-no af-fet-to te - ne - ro pe-gno, o fior... nè te per - de - i... An-cor ti
too, oh ten-der to-kens of love e-ter-nal, Oh flow'rs, ne'er will I lose ye. Oh let me
A.
ba - cio, an-cor ti ba-cio... ma... i - na - ri - di - to se - i.
kiss ye, oh let me kiss ye— but all your sweet bloom is fad-ed.
pp

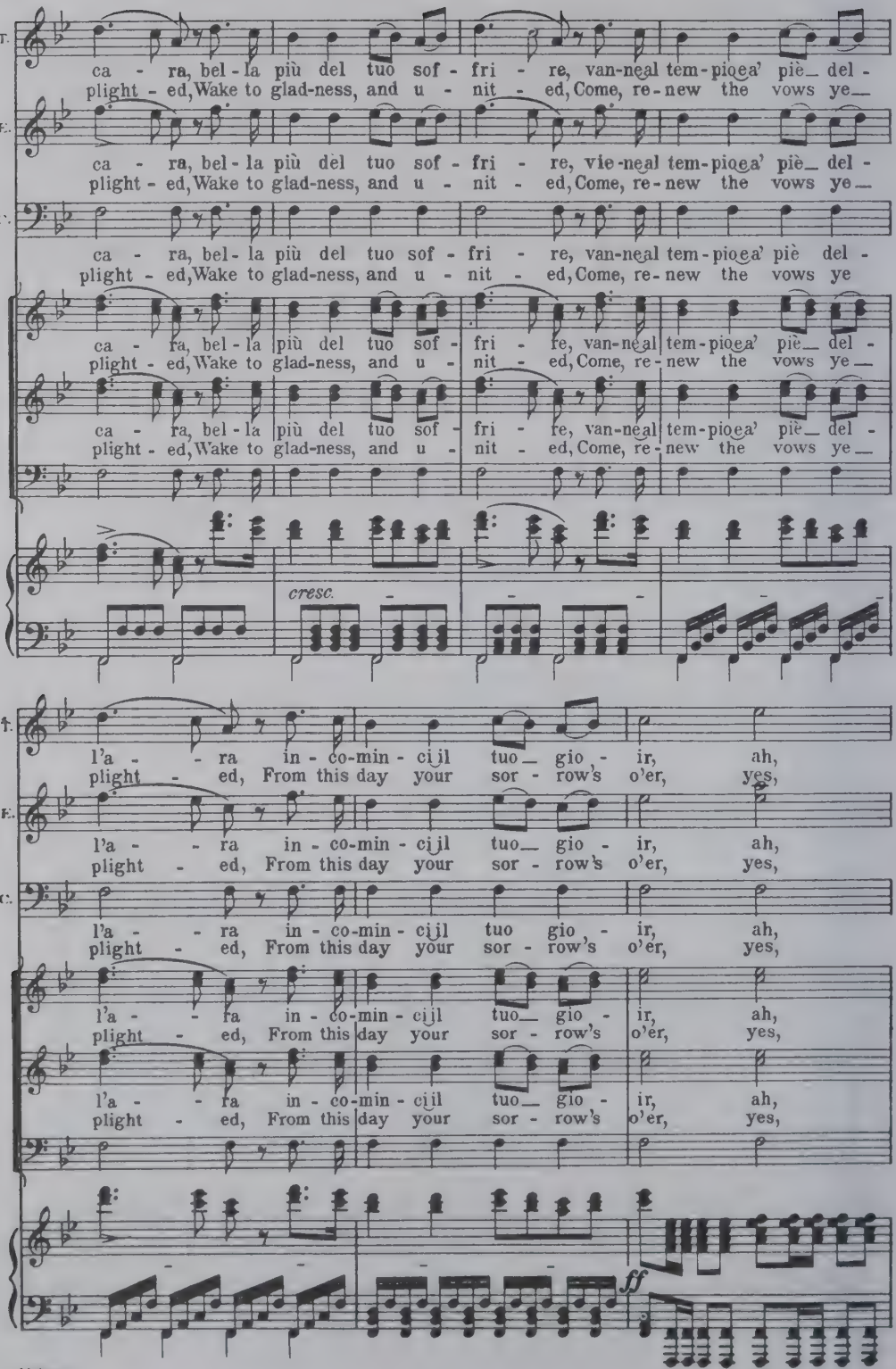

Andante cantabile.
Fl.
pp
legato
Amina.
A
Ah! non cre-dea mi - rar - - ti si pre - sto e-stin - to, o
Ah, must ye fade, sweet flow - - ers, For - sa - ken by sun - light and
fio - - re; pas - sa - - sti al par d'a - mo - - re, che un gior - no
show - ers, As tran - sient as love's e - mo - tion, That lives and
so - - lo, che un gior - no sol du - rò, che un gior - no
with - ers in one short sum - mer day, that lives and
(weeping over the flowers)
Elvino.
T
so - lo, ah! sol du - rò.
with - ers in one short day?
(Io più non
(Do not re-


Amina.
Elvino.
reg - go.) Pas - sa - stial par d'a-mo - - re... (Più non
strain me.) So tran - sient love's de-vo - - tion. (I im -
Amina.
reg - go a tan - to duo - lo.) Che un gior - no, che un gior-no sol du -
plore, do not re - strain me.) That lives and dies in one short sum-mer
rò.
day.
Fl., Ob. & Cl.
pp
Po - tria no-vel vi -
But though no sun shine
go - - re il pian-to il pian - to mio re - car - - ti...
o'er ye, These tears, these tears might yet re - store ye,
ma rav - vi-var l'a - mo - - re il pian - to mio, ah, no, no, non
But an e-strang'd de - vo - tion No mourn-er's tears have pow-er to


abbandonandosi
può! Ah non cre-de- - a, ah non cre-de- - a pas-sa-stial par, al par d'a-
stay! Ah must ye fade thus, ah must ye fade thus, Sweet flow'rs as tran-sient as
'Cello sustains
col canto
lento
mor, che un gior-no sol du- rò, che un gior-no sol du-rò, pas-sa- stial
love, That lives and dies in a day, tran-sient as love, that lives and
lento col canto
par d'a- mor, d'a-
dies, that dies in one short
Recit.
Elvino (breaking from the Count).
Amina.
mor.
day.
(No, più non reg- go.) E se-glia me tor-
(No more re-strain me.) If he re-turn'd to
Strings & Hn.
Recit.
Count (to Elvino).
Amina.
nas-se! Oh! tor-na El-vi-no. Se-con-da il suo pen-sier. A me t'ap-pres-si? oh,
love me! Oh come, El-vi-no. O-bey her ev-'ry thought. Oh, art thou near me! What

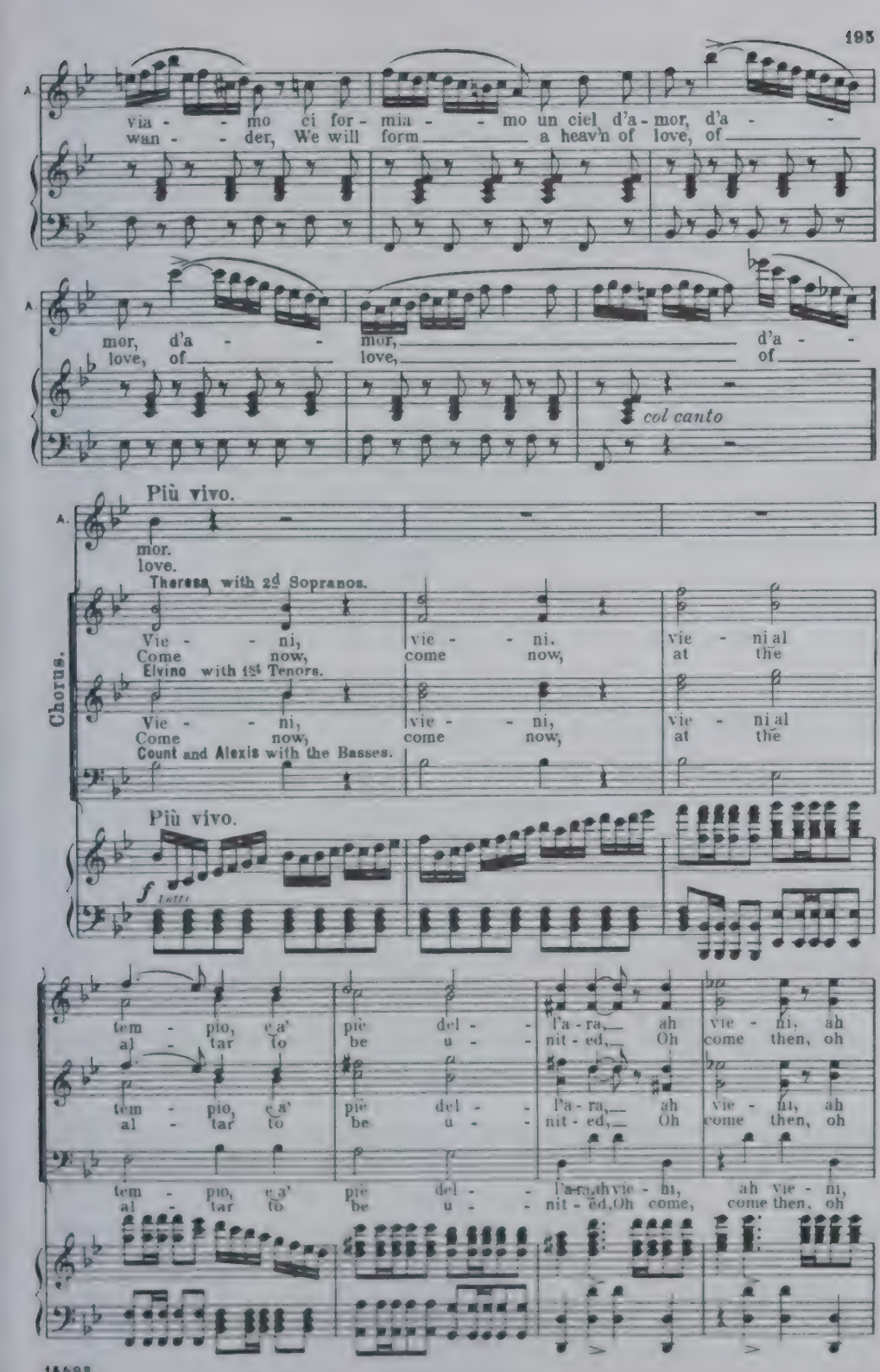

Count (to Elvino).
(Elvino places the ring on Amina's finger.)
Amina.
A.
C.
A.
gio - ia! L'a - nel - lo mio mi re - chi? A lei lo ren - di. An - cor son tu - a; tu, sempre
rap - ture! Oh first my ring restore me! Give her the ring now. Then still thou lov'st me, e'en as I
(The Count leads Theresa towards Amina.)
A.
mi - o. M'ab - brac - cia, te - ne - ra ma - dre... io son fe - li - ce ap - pie - - -
love them? Em - brace me, oh ten - der moth - er, This is the bliss of heav - - -
Count.
(Amina falls into Theresa's arms and Elvino kneels before her.)
Allegro brillante.
A.
C.
no! De' suoi di - let - tijn se - no el - la si de - sti.
en! Sur - round - ed by her loved ones let her a - wake now.
trem.
p
K.-dr.
Chorus of Villagers.
Amina (waking).
Chorus.
ff
Vi - va A - mi - na! vi - va an - co - ra, vi - va an - co - ra, vi - va an - cor! Oh ciel!
Hail, A - mi - na! wake to glad - ness, hail, A - mi - na, wake to joy! What sounds!
ff
Vi - va A - mi - na! vi - va an - co - ra, vi - va an - co - ra, vi - va an - cor!
Hail, A - mi - na! wake to glad - ness, hail, A - mi - na, wake to joy!
ff
Tutti
ff con tutta forza

Recit. incalzando
(covering her face with her hands)
O - ve son i - o? che veg - go?.. Ah! per pie - tà, non mi sve-glia-te
Oh heav'n, where am I? what means this? for pit - y's sake, oh let me not a -
Recit.
Elvino.
vo - i! No, tu non dor - mi... Il tuo spo - so, il tuoa-man - te è a te vi -
wak - en! Nay, wake and bless us, 'tis thy lov - er, and thy hus - band, who kneels be -
Amina.
(with tears of happiness)
ci - no! Ah gio - ia! ah gio - ia! io ti ri - tro - vo, El - vi - no!
fore thee! Oh rap - ture! oh rap - ture! Thou art re-turn'd, El - vi - no!
Allegro.
Theresa.
Van - ne al tem-pio, in - no-cen-tea me più
Wake to glad-ness, and re-new the vows ye
Elvino.
Vie - ne al tem-pio, in - no-cen-tea me più
Wake to glad-ness, and re-new the vows ye
Count.
Van - ne al tem-pio, in - no-cen-tea me più
Wake to glad-ness, and re-new the vows ye
Chorus.
Van - ne al tem-pio, in - no-cen-tea noi più
Wake to glad-ness, and re-new the vows ye
Van - ne al tem-pio, in - no-cen-tea noi più
Wake to glad-ness, and re-new the vows ye
Alexis with the Basses.
Allegro.
ff
pp

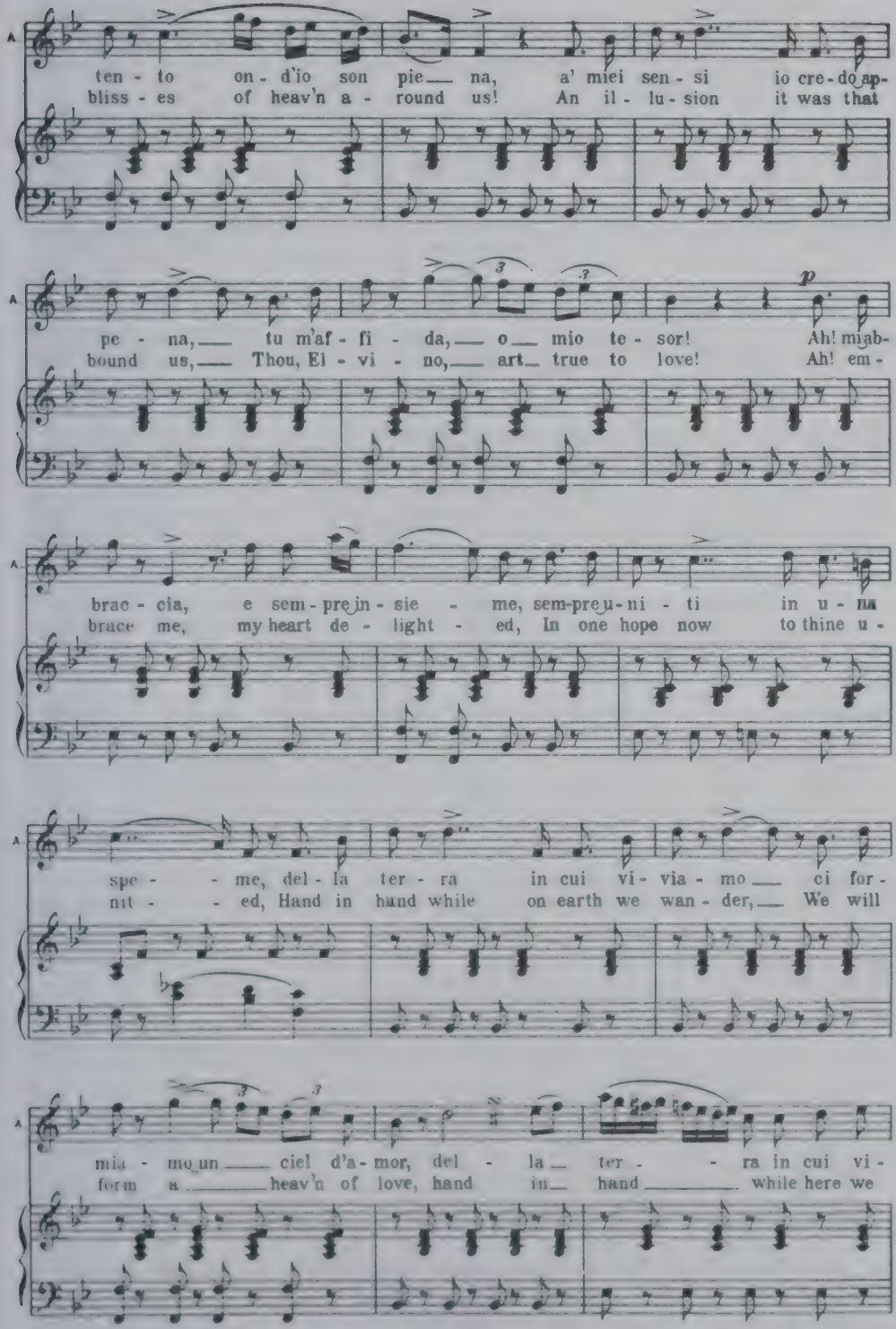

T.
ca - ra, bel - la più del tuo sof - fri - re, van-neal tem-pioea' piè_ del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye_
B.
ca - ra, bel - la più del tuo sof - fri - re, vie-neal tem-pioea' piè_ del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye_
C.
ca - ra, bel - la più del tuo sof - fri - re, van-neal tem-pioea' piè del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye
ca - ra, bel - la più del tuo sof - fri - re, van-neal tem-pioea' piè_ del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye_
ca - ra, bel - la più del tuo sof - fri - re, van-neal tem-pioea' piè_ del -
plight - ed, Wake to glad-ness, and u - nit - ed, Come, re-new the vows ye_
cresc.
T.
l'a - - ra in - co-min - cijl tuo_ gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,
B.
l'a - - ra in - co-min - cijl tuo_ gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,
C.
l'a - - ra in - co-min - cijl tuo gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,
l'a - - ra in - co-min - cijl tuo_ gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,
l'a - - ra in - co-min - cijl tuo_ gio - ir, ah,
plight - ed, From this day your sor - row's o'er, yes,
ff

T.
van - - ne al tem - pio ah van - ne, van - - ne.
from this day your sor - row's o - - ver.
B.
vie - - ni al tem - pio ah vie - ni, vie - - ni.
from this day your sor - row's o - - ver.
C.
van - - ne al tem - pio ah van - ne, van - - ne.
from this day your sor - row's o - - ver.
van - - ne al tem - pio ah van - ne, van - - ne.
from this day your sor - row's o - - ver.
van - - ne al tem - pio ah van - ne, van - - ne.
from this day your sor - row's o - - ver.
Allegro moderato.
Fl. Ob. & Cl.
p
Strings & Hns.
3
3
sf Tutti
Amina.
A
Ah! non giun - ge u - man pen - sie - ro al con -
Oh, re - call not one earth - ly sor - row, With the
pp leggierissimo

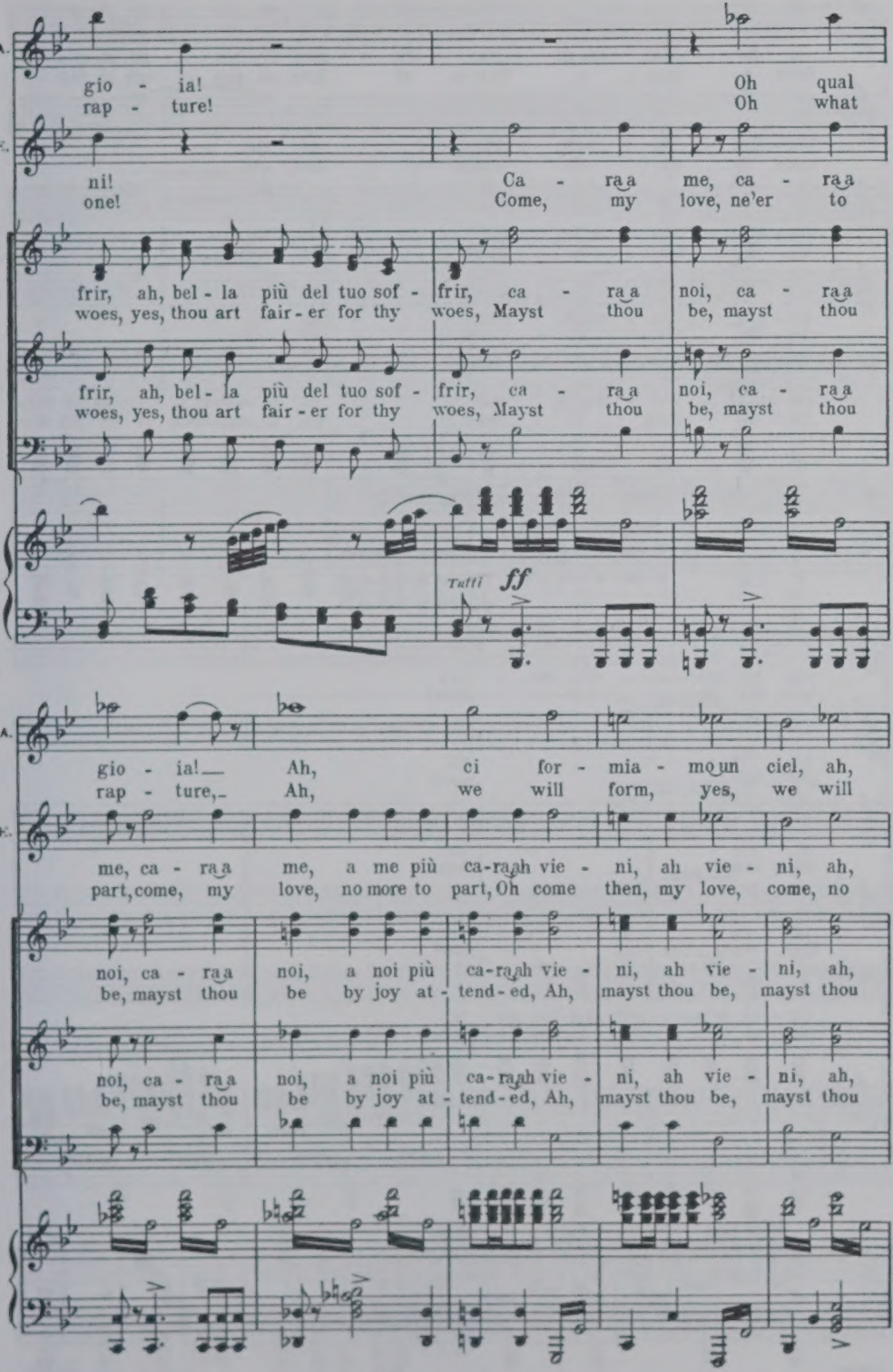
A.
ten - to on - d'io son pie - na: a' miei sen - si io cre - do ap-
bliss - es of heav'n a - round us, An il - lu - sion it was that
pe - na; tu m'af - fi - da, o mio te - sor! Ah! mi ab-
bound us, Thou, El - vi - no, art true to love. Ah, em -
brac - cia, e sem - pre in - sie - me, sem - pre u - ni - ti in u - na
brace me, my heart de - light - ed, In one hope now with thine u -
spe - - me, del - la ter - ra in cui vi - via - mo ci for -
nit - - ed, Hand in hand while on earth we wan - der, We will
Hns.
mia - mo un ciel d'a - mor: del - la ter - - ra in cui vi -
form a heav'n of love, Hand in hand, while here we


A.
via - - mo ci for - mia - - mo un ciel d'a - mor, d'a - -
wan - - der, We will form a heav'n of love, of
mor, d'a - - mor, d'a - -
love, of love, of
col canto
Più vivo.
mor.
love.
Theresa with 2d Sopranos.
Chorus.
Vie - - ni, vie - - ni, vie - ni al
Come now, come now, at the
Elvino with 1st Tenors.
Vie - - ni, vie - - ni, vie - ni al
Come now, come now, at the
Count and Alexis with the Basses.
Più vivo.
f Tutti
tem - pio, e a' pie del - l'a - ra, ah vie - ni, ah
al - tar to be u - nit - ed, Oh come then, oh
tem - pio, e a' pie del - l'a - ra, ah vie - ni, ah
al - tar to be u - nit - ed, Oh come then, oh
tem - pio, e a' pie del - l'a - ra, ah vie - ni, ah vie - ni,
al - tar to be u - nit - ed, Oh come, come then, oh

Amina.
A.
Ah, mio ben!
Ah, my love,
vie - ni al tem - pio e a' piè del - l'a - ra, in - no - cen - tee a noi più
come, then, oh come, then, to the al - tar! All thy mourn - ing now is
vie - ni al tem - pio e a' piè del - l'a - ra, in - no - cen - tee a noi più
come, then, oh come, then, to the al - tar! All thy mourn - ing now is
ah vie - ni al tem - pio e a' piè del - l'a - ra, in - no - cen - tee a noi più
come then oh come then to the al - tar! All thy mourn - ing now is
A.
Ah!
Ah!
ca - ra, bel - la più del tuo sof - frir, vie - - - ni!
end - ed, Thou art fair - er for thy woes, Come then.
ca - ra, bel - la più del tuo sof - frir, vie - - - ni!
end - ed, Thou art fair - er for thy woes, Come then.
ff Tutti
Brass
Tempo I.
A.
Ah! non giun - ge u - man pen - sie - ro al con -
Oh, re - call not one earth - ly sor - row, With the
pp leggierissimo


ten - to on - d'io son pie na, a' miei sen - si io cre - do ap-
bliss - es of heav'n a - round us! An il - lu - sion it was that
pe - na, tu m'af - fi - da, o mio te - sor! Ah! miab-
bound us, Thou, El - vi - no, art true to love! Ah! em-
brac - cia, e sem - pre in - sie - me, sem-pre u - ni - ti in u - na
brace me, my heart de - light - ed, In one hope now to thine u -
spe - me, del - la ter - ra in cui vi - via - mo ci for -
nit - ed, Hand in hand while on earth we wan - der, We will
mia - mo un ciel d'a - mor, del - la ter - ra in cui vi -
form a heav'n of love, hand in hand while here we

A.
via - - mo ci for - mia - - moun ciel d'a-mor, d'a - -
wan - - der, we will form a heav'n of love, of
mor, d'a - - mor, d'a - -
love, of love, of
col canto
Amina.
Più vivo.
mor! Oh gio - ia! oh
love! Oh rap - ture! oh
Elvino.
E.
Mio be - - ne, ah, vie - -
Oh come then, be - loved
Theresa with 2d Sopranos.
Chorus.
Ah! in - no - cen - tega noi più ca - ra, bel - la più del tuo sof -
Yes, all thy mourn - ing now is end - ed, Thou art fair - er for thy
Ah! in - no - cen - tega noi più ca - ra, bel - la più del tuo sof -
Yes, all thy mourn - ing now is end - ed, Thou art fair - er for thy
Count and Alexis with the Basses.
Più vivo.
p
cresc.


A.
gio - ia!
rap - ture!
Oh qual
Oh what
F.
ni!
one!
Ca - raa me, ca - raa
Come, my love, ne'er to
frir, ah, bel - la più del tuo sof - frir, ca - raa noi, ca - raa
woes, yes, thou art fair - er for thy woes, Mayst thou be, mayst thou
frir, ah, bel - la più del tuo sof - frir, ca - raa noi, ca - raa
woes, yes, thou art fair - er for thy woes, Mayst thou be, mayst thou
Tutti
ff
A.
gio - ia! Ah, ci for - mia - moun ciel, ah,
rap - ture, Ah, we will form, yes, we will
F.
me, ca - raa me, a me più ca-raah vie - ni, ah vie - ni, ah,
part, come, my love, no more to part, Oh come then, my love, come, no
noi, ca - raa noi, a noi più ca-raah vie - ni, ah vie - ni, ah,
be, mayst thou be by joy at - tend - ed, Ah, mayst thou be, mayst thou
noi, ca - raa noi, a noi più ca-raah vie - ni, ah vie - ni, ah,
be, mayst thou be by joy at - tend - ed, Ah, mayst thou be, mayst thou

A.
ci for - mia - mo un ciel d'a - mor! Oh gio - ia! oh gio -
form a heav'n, a heav'n of love, oh rap - ture, oh rap -
E.
vie - ni al - l'a - ra ah, vie - - ni, vie - - -
more to part, oh come, then, we
vie - ni al - l'a - ra ah, vie - - ni, vie - - -
be by bliss at - tend - - ed, come
vie - ni al - l'a - ra ah, vie - - ni, vie - - -
be by bliss at - tend - - ed, come
vie - ni al - l'a - ra ah, vie - - ni, ah vie - ni al tem pio a' pié del -
be by bliss at - tend - - ed, ah, mayst thou be by joy at -
A.
ia! un ciel d'a - mo - re!
ture, we part nev - er more!
E.
ni, vie - - - ni!
part no more!
ni, vie - - - ni!
then, come then!
ni, vie - - - ni!
then, come then!
l'a - ra, là jn - co - min - ci jl tuo gio - ir!
tend - ed, Such as love a - lone be - stows!

End of the Opera.

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